VOLUME XXXII
NO. 14

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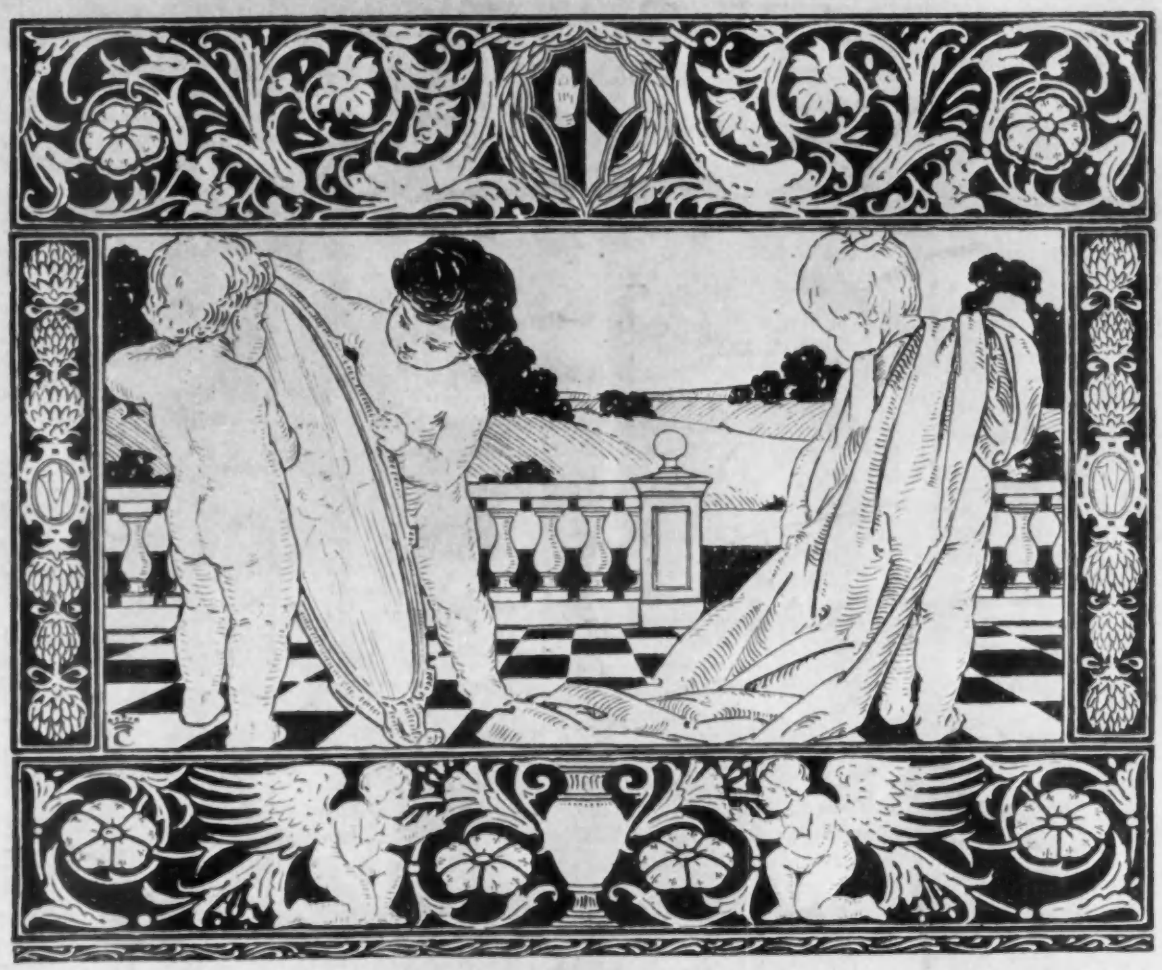

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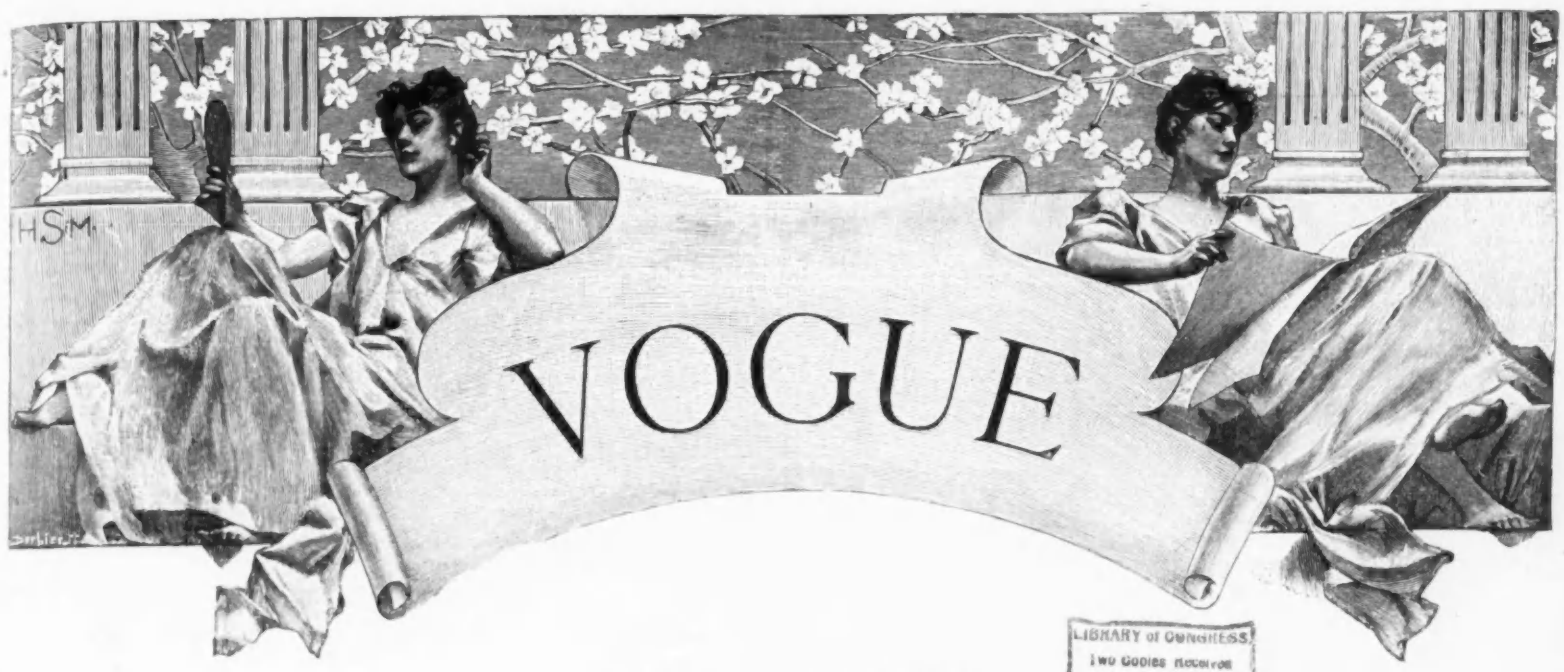

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DESCRIPTIONS OF FASHIONS

PAGE 479

LEFT FIGURE.—Dress of brown serge with an invisible brown check, and trimmed with a golden brown silk braid. The skirt and waist are laid in side plaits, with a panel down the front. The buttons are covered with the serge, and the frogs are of brown cord. This is to be worn with a dotted Swiss or fine batiste blouse.

SECOND FIGURE.—Dress for a little girl, of a soft batiste cloth in Delft blue, with a crushed girdle of self-tone Liberty satin. The skirt has two wide tucks above the hem. The bretelles and cuffs are of Persian silk embroidery edged with blue satin and trimmed with small, fancy gilt buttons. The blue Liberty satin tie is held in place by a scarf ring. This is to be worn with a fine white guimpe.

THIRD FIGURE.—Long double-breasted coat of champagne colored broadcloth, having an empire back. Small cloth-covered buttons trim the revers, cuffs and side fronts, and large cloth buttons fasten. The revers and cuffs are of black satin, edged with the broadcloth.

FOURTH FIGURE.—Misses' suit of dark blue broadcloth, trimmed with wide black silk braid in two patterns. The skirt has a panel down the front. The high turnover collar and cuffs are of black satin edged with silk embroidery in dull green and gold. The buttons are of black braid, rimmed with black satin. The back is trimmed with braid and three buttons. Narrow neck bow of black satin with black silk fringe tassels.

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LEFT FIGURE.—Dress of white linen, long waisted, with a full plaited skirt. The waist is slashed open on the shoulders and at the waist line, and the slashes are held together by stitched bands of linen, finished with tiny pearl buttons. The front is trimmed with hand embroidery in white. This dress is to be worn with a fine white guimpe.

SECOND FIGURE.—Coat of dark blue cheviot, trimmed with wide black silk braid and narrow black soutache. It is fastened by black braid olives and silk braid, arranged in frogs. Hat of bluish-gray beaver, trimmed with crushed black satin and a bunch of dark red roses, jasmine and forget-me-nots.

THIRD FIGURE.—Baby's dress of fine white French nainsook, inserted with hand-made lace and trimmed with rosettes of pale pink baby ribbon. The cuffs and square neck are finished with hand-embroidered scallops; fine hand-made tucks are at the hem.

FOURTH FIGURE.—Dress of white pique, made with a wide box plait over either shoulder, extending to the hem. The wide arm-holes, pointed neck and belt are trimmed with a finely plaited braid in pink and white. This dress is to be worn with a sheer white guimpe.

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LEFT FIGURE.—Child's tan broadcloth coat, having pockets, cuffs, collar and front trimmed with caracul cloth in dark brown. The buttons are of brown braid. The back is plain, with the caracul collar brought down into a point.

MIDDLE FIGURE.—Jumper dress for a young girl, of peacock blue broadcloth with self-tone silk soutache braiding. The buttons that trim the waist and skirt front are of the blue broadcloth.

RIGHT FIGURE.—Coat of tan broadcloth, trimmed with bronze-colored velvet and brown braided buttons. The back has two tabs of the velvet, trimmed with buttons, set in the seams at the waist line.

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SOCIETY

DIED

Corbin.—Suddenly, 20 Sept., at Newport, N. H., Hannah M., widow of Austin Corbin.

Emmet.—At New Rochelle, New York, on Saturday, 26 Sept., Julia Colt Emmet, widow of William J. Emmet.

Griswold.—At Ocean Grove, N. J., 20 Sept., Harriet Ely, widow of William N. Griswold, and daughter of the late Abner L. Ely, of New York.

Isham.—Suddenly, at Purchase, N. Y., 23 Sept., Sarah Collins, wife of William B. Isham, Jr., and daughter of Richard S. and Sarah W. Collins.

Paul.—Suddenly, at Hot Springs, Va., 25 Sept., James W. Paul, of Philadelphia, in the 58th year of his age.

Peabody.—At Babylon, L. I., on Wednesday, 23 Sept., 1908, Archibald Russell Peabody, son of Eleanor R. and the late Arthur J. Peabody.

Spedden.—On Friday, 25 Sept., at Tuxedo, Susan Douglass, widow of Edgar Spedden.

Wilson.—At his home, 31 East 69th St., on 23 Sept., after a lingering illness, Henry Suydam Wilson, husband of Caroline A. Wilson, in his 69th year.

ENGAGED

Boswell-Crocker.—Miss Elizabeth C. Boswell, daughter of Mrs. John H. Boswell, of Morristown, N. J., to Mr. Bartow Crocker, of Fitchburg, Mass.

Cauldwell-McAlpin.—Miss Elizabeth Milbank Cauldwell, daughter of Mr. Thomas W. Cauldwell, of Morristown, N. J., to Mr. A. Heyward McAlpin.

Fitch-Gerhard.—Miss Emily Campan Fitch, daughter of Mr. Henry W. Fitch, of Washington, D. C., to Mr. Albert Pepper Gerhard, of Philadelphia, Pa.

Longyear-Roberts.—Miss Abbie Longyear, daughter of Mr. John M. Longyear, of Marquette, Michigan, and Brookline, Mass., to Mr. Alton W. Roberts, of New York City.

Morrison-La Roche.—Miss Julia L. Morrison, daughter of Mr. Edward A. Morrison, Jr., to Dr. Montgomery de F. La Roche.

Sniffen-Hubbard.—Miss Julia Sniffen, daughter of Mr. E. C. Sniffen, of White Plains, N. Y., to Mr. Cresceus Hubbard, also of White Plains.

WEDDINGS

Bayne-Barclay.—23 Sept.—Mr. Bushrod R. Bayne, of New York, and Mrs. Clara Wright Barclay, widow of Henry A. Barclay, were married on Wednesday, 23 Sept., at the bride's country place, Montview, Short Hills, N. J. The Rev. Malcolm Douglass, of Short Hills, officiated, and among the guests present were Mr. and Mrs. J. Searle Barclay, Miss Louise Leavitt Kobbé, Mr. and Mrs. George C. Kobbé, Mr. William Manning, Mr. and Mrs. J. Stevens Ulman, Mr. and Mrs. S. Oakley Vander Poel, Mr. and Mrs. José V. Onativia, Jr., Mr. and Mrs. Henry A. Barclay, Jr., and Mrs. Wright Barclay.

Campbell-Johnson.—23 Sept.—Mr. John Pearce Campbell and Miss Mary Bowie Johnson, daughter of the late Edward Contée Johnson, of Baltimore, and granddaughter of the late Reverdy Johnson, were married on 23 Sept. at Parker Place, the residence of the bride's mother, in Winchester, Virginia. The Right Rev. A. Van de Vyver, Bishop of the Catholic Diocese of Richmond, Va., officiated. Maid of honor: Miss Anne Moore Johnson. Bridesmaid: Miss Mary Adelaide Jenkins, of Baltimore. Best man: Mr. H. Flood. Ushers: Mr. Lawrence Weems, Mr. R. T. McGuire, and Mr. Henry Byrd. A breakfast followed the ceremony. Among the guests were Mr. and Mrs. Gardiner Brown, Col. Upshur, and Kensett Brown of New York, ex-Attorney General and Mrs. Holmes Conrad, Mr. and Mrs. Richard Evelyn Byrd, of Westover, and Mrs. Philip Dandridge.

LENOX

Alexandre.—Mrs. John E. Alexandre entertained at dinner at Spring Lawn on Friday, 25 Sept. The table decorations were orchids from her conservatories. The guests were: Mr. and Mrs. Henry Pendleton Rogers, Mr. and Mrs. George Winthrop Folsom, Mr. and Mrs. William F. Wharton, of Groton; Mr. and Mrs. Richard C. Dixey, Mr. and Mrs. Giraud Foster, Mrs. Lindsay Fairfax, Mrs. Henry Monroe, Miss Adele Kneeland, Mrs. Benjamin Welles, Mr. William Watts Sherman, Mr. Thatcher M. Adams, and Mr. Edwin V. Morgan, United States Minister to Cuba.

Folsom.—Mr. and Mrs. George Winthrop Folsom gave a breakfast to the Berkshire Hunt following the run on Saturday, 26 Sept. Among those present were: Mr. and Mrs. Alexandre, Miss Catherine Steward, Miss Ellen Rogers, Mr. Orme Wilson, Jr., Mr. Frederic Frelinghuysen, Mr. Orson D. Munn, Mr. T. H. Powers Farr, Jr., Mr. and Mrs. Newbold Morris, Mr. and Mrs. Harry Asher Robbins, Mrs. William Nickerson, Mrs. Frederic Bull, Mr. and Mrs. Ben Ali Haggin, Mr. Gordon Maynard, Mr. and Mrs. Charles Astor Bristed, Mr. and Mrs. Henry S. Kip, Mr. Lawrence Reamer, Mr. Austin Jenkins, Mr. and Mrs. Robb de Peyster Tytus, Mr. and Mrs. Frederic Dalziel, Mr. Alfred Maclay, Mr. Charles Lanier, Mrs. William F. Dunn, Miss Irene Bigelow, Miss Kitty Lawrence, Mr. and Mrs. William Pollock, Mrs. Allen McSherry, Miss Katherine McSherry, Mr. and Mrs. Alexander S. Sedgwick, Lady Wilson, Mrs. Oscar Iasigi, Mr. and Mrs. Stephen Fitzgerald, Miss Clemence Crafts, Mr. Arthur Bell, Mr. Charles Winslow, Mr. Frank Crowinshield, Mr. and Mrs. Richard Watson Gilder, Mr. Hayden Channing, Miss Barbara Channing, Mr. and Mrs. Robert Paterson, Mr. and Mrs. Joseph Fahys.

LONG ISLAND

The seventh annual horse show of the Agricultural Society of Queens and Nassau at the Mineola Fair Grounds, opened on 24 Sept. Horses were entered by Mr. Clarence H. Mackay, Mr. E. D. Morgan, Mr. James Willetts, Mr. S. Taber Willetts, Mrs. J. Stewart Barney, Mr. William Baldwin, Elsinore Stock Farms, Mr. Harry S. Schultz, Mr. W. M. Jaeger, Mr. E. A. Collison, Mr. and Mrs. Thomas Ryan, Mr. Herbert L. Pratt, Mrs. Charles P. Hubbs, Mr. Morehead Patterson, Mr. F. R. Hitchcock, Miss Tillie Whiting, Mr. R. Lawrence Smith, and Miss Cornelia E. Bryce. Among others present were: Mr. and Mrs. H. V. R. Kennedy, Mr. S. Taber Willetts, Mr. H. T. Peters, Mr. and Mrs. Harry Payne Whitney, Mr. S. T. Peters, Miss Vera A. Cravath, Mr. and Mrs. E. D. Morgan, Mr. and Mrs. Thomas Hitchcock, Jr., Miss Celestine Eustis, Mr. and Mrs. Reginald Brooks, Assistant Secretary of State Robert Bacon, Mr. and Mrs. J. P. Grace, Miss Louise Grace, Mr. and Mrs. Samuel Wagstaff, Mr. and Mrs. R. L. Patterson, Mr. and Mrs. A. B. Duncan, Mr. and Mrs. Alfred B. Maclay, Mrs. W. G. Parks, Mr. and Mrs. O. W. Bird, Miss Leila Morris, Mr. and Mrs. Albert Zabriskie Gray, Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. J. E. Davis, Mrs. E. R. Ladew, Mr. W. B. Cocks, Miss Elise Ladew, Mr. Harry Ladew, Miss Elsie Howland, Mr. and Mrs. Charles F. Hubbs, Mrs. J. E. S. Hadden, Mrs. Adolf Ladenburg, Miss Frances Hadden, Mr. W. S. Cameron, Mr. and Mrs. F. Ambrose Clark, and Mr. and Mrs. William C. Hayes.

NEWPORT

A competitive drill of companies of naval apprentices was held at the training station on Thursday afternoon, 24 Sept., for a cup offered by Mr. Edward J. Berwind and Colonel Charles L. F. Robinson. Colonel Robinson, after the decision had been made in favor of the Fifth company, under command of Chief Gunner's Mate Berry, presented the trophy to the company. Among those who watched the drill were Mr. and Mrs. Lorillard Spencer, Rear Admiral Stephen B. Luce, U.S.N., retired, and Mrs. Luce, Mr. and Mrs. Julian Potter, Mr. and Mrs. Walker Breese Smith, Mr. and Mrs. Paul A. Andrews, Mrs. Edward J. Berwind, Mr. and Mrs. Charles B. Hillhouse, Major and Mrs. J. C. Mallery, Mr. and Mrs. James A. Swan, Rear-Admiral French E. Chadwick, U.S.N., retired, and Mrs. Chadwick, Mrs. James Brown, Mrs. Charles L. F. Robinson, Colonel and Mrs. De Lancey Astor Kane, Mr. and Mrs. H. Mortimer Brooks, Miss Annie Lyman, Mr. and Mrs. Edward C. Post.

MUSIC

MR. Andreas Dippel, administrative director of the Metropolitan Opera House, returned week before last from Europe, where he has spent the summer busily engaged in securing new singers and works for the approaching season. If activity counts for anything, the work done by Mr. Dippel should yield results of a very satisfactory nature. The new executive officer of the Metropolitan heard no fewer than 2,000 singers while in Paris, Vienna, Munich, Berlin, Carlsbad, Leipsic, Bayreuth and Milan. Between odd moments he heard performances of opera at various musical centers and held conferences with his associate, Mr. Gatti-Cassaza, and with Mr. Otto H. Kahn on matters of special importance.

"I believe that we shall have a great season," said Mr. Dippel a few days ago in his offices at the Metropolitan Opera House. "The new policy of the Metropolitan Opera Company, which embraces what must be acknowledged to be the broadest possible artistic scope, is certain to make its importance felt. Furthermore, preparations for the presentation, for the first time, of operas in English and of new works, to say nothing of great singers never before heard in this country, are on a larger scale than was ever before attempted. In its entirety I believe the plan for the season at the Metropolitan is one which will establish a new standard here, and that means one which takes precedence over any other city in the world. That we shall be able to live up to the ideals for which we are striving, I am fully certain.

Among the new artists who will make their American débuts at the Metropolitan are Miss Isabelle L'Huillier, who has been singing at the Opera Comique in Berlin. I have just received a cable confirming her engagement. She will sing the soprano roles which have recently been entrusted to Miss Bella Alten, and she is certain to make a fine impression. Mr. Erik Schmedes, who has won distinction at the Vienna Opera, is to sing here for two months, thanks to the courtesy of Mr. Felix Weingartner, director of the Vienna Opera, and in return we are to permit Vienna to have Mr. Carl Burrian during Mr. Schmedes' engagement at the Metropolitan. This new tenor will make his début as Siegmund in Die Walkure, and later will sing the leading tenor roles in Siegfried and Die Gotterdammerung and in the first performance of Tiefland. He is studying the part of Mario Cavaradossi in Tosca, which he will sing in Italian. The courtesy of Count von Hulsen, intendent of the Royal Opera House in Berlin, is responsible for our being able to secure the services of Mr. Carl Jorn, who comes to us in January, to remain for the remainder of the season.

Mr. Fritz Feinhals, who will make his first appearance as Wotan in Die Walkure, is another singer for whose engagement I am personally responsible. In the same opera with him will be heard Mr. Allen Hinckley, an American basso, who is to have the role of Hunding. I expect splendid things of Miss Mary Razenberg, a young American contralto, who has studied with Jean De Reszke and Orgenij, of Dresden. She is to make her début as Amneris in Aïda. Miss Felicie Kaschowska, of Darmstadt, Miss Leonora Sparks, a young English singer, and Mr. Herbert Witherspoon, an American basso, are also newcomers who will be judged in the operatic field here for the first time with us.

D'Albert's new opera, Tiefland, will have its premier on Monday, 23 November. I am convinced that the cast will be the strongest which has ever appeared in this opera, including, as it does, Mmes. Emmy Destinn, L'Huillier, Sparks, and MM. Schmedes, Feinhals and Goritz. Mr. Goritz sings a small role of Moruccio solely to oblige the composer. In future performances Mr. Goritz will sing Sebastiano. The second novelty will be Le Villi, in which Mme. Frances Alda and M. Bonci will be heard. Because of the brevity of this opera it will be given either with Cavalleria Rusticana or I Pagliacci. The Mascagni opera is to be given this year with new scenery and costumes, and the chief roles will be sung with Mme. Destinn and M. Caruso. Habanera will come number three in the list of novelties, and Jean Knote, first baritone of the Paris Opera, and Miss Maria Gay will be the leading singers. Following this work, Die Verkaufte Braut (The Bartered Bride) will be produced under Mr. Mahler's direction. In the list of principals will be Mme. Destinn and MM. Jorn and Goritz. A very elaborate production will be La Dame Picche, and a magnificent cast is to sing it as the names of MM. Caruso, Didur and Amato, and Mmes. Gay, Morena and Razenberg indicate. When Toscanini conducts Die Gotterdammerung the performance will be one worth going far to hear. If Koenigskinder is completed in time by Humperdinck it will be the first work given at the Metropolitan in English. If it is not ready, The Cricket on the Hearth will be substituted to the place of honor. Which ever opera is given first, Miss Farrar and M. Jorn will have the leading roles. In The Pipe of Desire Mme. Homer and M. Riccardo Martin will be heard."

ART

EXHIBITIONS NOW ON

New York. Astor Library. Illustrations of architectural ornaments by sculptors of Prague, and colored reproductions of Russian embroidery.

Lenox Library. Danish etchings from Dr. Alexander Hellrung's collection.

Cottier's. Specially selected paintings.

Ehrich's. Early American art.

Knoedler's. Summer exhibition of paintings by modern artists.

Macbeth's. Paintings by American artists.

Montross'. Selected paintings by American artists.

Scott & Fowles'. Modern Dutch paintings.

Tooth & Sons'. Selected paintings by Dutch and Barbizon artists.

W. K. O'Brien's. Collection of plans and views of New York City from 1671-1868. During Summer.

Keppel's. Etchings by Piranesi.

Pittsburgh. Carnegie Institute. A summer loan exhibition of paintings from 13 Aug. to 30 Oct.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

EXHIBITIONS TO COME

New York. American Fine Arts Society. Nineteenth Annual of the New York Water Color Club. From 31 Oct. to 22 Nov.

Buffalo. Albright Art Gallery. Paintings by George Glenn Newell. During November.

Chicago. Art Institute. Twenty-first Annual of American Oil Paintings and Sculpture. During October.

Art Institute. Annual of the Atlan Club, 17 Nov. to 2 Dec., and Arts and Crafts Society, 8 to 22 Dec.

Philadelphia. Pennsylvania Academy of the Fine Arts. Seventh Annual of the Pennsylvania Society of Miniature Painters. From 17 Oct. to 9 Nov.

GOSSIP

THere has recently been placed on view in the lower hall of the Lenox Library, in New York, an exhibition of Danish etchings, consisting of a not very large, but representative and highly characteristic selection of examples from Dr. Alex. Hellrung's private collection. It is said that there has never before been a distinct exhibition of work by the Danish etchers held in this country, so that this opportunity of studying a branch of art with which most of us are entirely unfamiliar is one that will undoubtedly be taken advantage of by many.

On 1 Oct. the New York School of Applied Design for Women will open its winter term in its new building at the corner of Lexington Ave. and 30th Street. The structure is a more than usually handsome one externally, and the arrangement and lighting of the classrooms all that can be desired. M. Alphonse Mucha will again have charge of the advanced design and life classes.

VOGUE
MILLINERY SUPPLEMENT

A QUAINT AND BECOMING BONNET FOR A SMALL GIRL

Hats and Bonnets for Little Folk

A CHARMING VARIETY OF MODELS SHOWN IN THE ILLUSTRATIONS—QUAINT SHAPES AND DELICATE COLORS PROVE DELIGHTFULLY BECOMING TO LITTLE FACES

Distinguished for its loveliness of coloring in a combination of pure white and various tones of green is the child's model shown on the Supplement cover page. Equally attractive and decidedly novel are its contours. The shape, of supplest French felt in pure white, is practically nothing but a plateau, pressed down flatly at the back, so as to fit the head snugly, and thus forming a crown portion. Through this treatment, the brim section is closely adjusted to the sides, where it is folded back a trifle in imitation of revers, and it is lifted off the head in the middle front, drooping ever so slightly at this point, and displays a wide puffed and shirred band of satin ribbon in dull olive green, which conceals the bandeau supporting the headsize.

The trimming shows the same color in various light and medium tones. It consists of a wreath of natural leaves, which is loosely arranged about the top of the hat, and is dotted at regular intervals with small roses, made in spiral effect of the same satin ribbon as was used for covering the crown band, and in association with these produces a delightfully quaint effect on the pure white felt.

A soft, wide loop of the satin ribbon is intended to be slipped under the chin, in Romney effect, when the hat is adjusted, and is fastened on the reversed portion of both sides of the brim under a large, crushed ribbon chou, bearing a ribbon rose. (French bonnet from McCreery's.)

Nothing prettier and more dainty could possibly be imagined than the child's bonnet illustrated on this page, and its French origin is plainly traceable in every one of its lines and its entire development.

The shape is practically nothing but a large crown, which, however, is so skillfully designed that the effect is charming. It shows a flat, elliptic top, and from there comes down perfectly straight in the front, forming shallow points at the sides, and fits the head closely at the back, and for its development heavy, rich satin was employed, figured in the new mosaic effect, showing tiny diamond-shaped figures in a very pale and a medium tone of ciel (sky blue), in the lustrous, soft effect which only exquisite brocade silk can produce.

Dainty ruches of chiffon in the lightest tone of ciel separate the top of the crown from the side crown, and also outline the outer edge of the latter, as well as that of the close-fitting foundation bonnet, on which the bonnet proper is arranged, and the vacant space created by the formation of the angles at the sides is likewise filled in with thickly clustering plaitings and frills of this material, creating a charming contour.

Further ornamentation is added by a graceful little knot of marguerites in pale yellow, with deep black velvet centres, which is disposed at the left side, immediately over the ear, concealing the joining of the one end of the satin ribbon loop, which adjusts the bonnet under the chin; the other end of this loop is hidden under the chiffon frills. The smart little coat, the fur muff and the bonnet are from McCreery's.

Developed from the most exquisitely dainty materials is the model shown on the upper right figure on page 465, designed to be worn by a little tot of three or thereabouts. This is a quaint little bonnet in a combination of the Dutch and Normandy style, for the development of which a plateau of finest, supplest beaver body furnished the material. It shows a delicate tint of "chartreuse jaune," the exquisite pale topaz tone seen in the yellow variety of this famous cordial, and is draped over the bonnet foundation so as form a very wide brim section which falls in soft ripples, and is pressed down in the centre front, somewhat on the order of the well-known Marie Stuart cap, forming a flat, triangular rever, which droops over the foundation cap.

Very much attention was given to the elaboration of the under side of the brim, which, by its tendency to flare upward, is a great deal more exposed than the top. It is covered with soft white chiffon of sheerest texture, decorated with horizontal rows of closely lapped tuck shirrings. A tiny, leafless "barrette" of diminutive rosebuds peeps forth from under the turned-down portion of the brim, at the left side. The top of the bonnet is decorated with a soft twist of wide satin ribbon in pale ivory tone, which apparently holds the felt plateau in position, and which forms a large bow in the front, upholding two dainty ostrich plumes in the same tint. (From Stern Bros.)

The quaint little model represented in the illustration in the middle of page 465 was among a recently imported assortment of exquisite French hats. It shows charming new contours, resembling in many instances the picturesque "capotes" worn by the women and girls of Auvergne.

Soft felt in pure white furnished the material for the little bonnet-shaped hat, and it is smoothly arranged over the low, wide flat-topped crown, as well as the close-fitting, drooping brim, which is widest in the centre front, sloping gradually into the back of the crown portion, which fits the head snugly. Through this arrangement, the brim assumes the contours of the old fashioned poke bonnet, though it is not pointed, but perfectly round, framing the wearer's head like a halo, and thus displaying the facing. This latter is of sheer white mousseline de soie, sewed into tiny puffings, and conforms to the equally puffed double frill of the same material which outlines the headline.

The trimming is very simple. A very large, softly crushed sprawling bow is arranged over the front and sides of the brim in modified Alsatian style, covering the crown section almost completely. (From Stern Bros.)

Supple Liberty satin in an exquisite pale tint of rose des Alpes—the delicate color of the Alpine rose, as the name implies—furnished the material for the child's bonnet which is illustrated on the lower left figure, and which formed the pièce de résistance in a rich assortment recently shipped from Paris.

It is developed along the original bonnet outlines, fitting the head snugly, and is composed of an oval middle portion, to which a straight long piece is joined. The lustrous material is gracefully draped over the

(Continued on page 466.)

A FASCINATING LITTLE FRENCH BONNET

HATS AND BONNETS FOR LITTLE FOLK

FOR DESCRIPTIONS OF MODELS SEE PAGE 464

A LOVELY SIMPLE MODEL FOR A YOUNG GIRL, DEVELOPED IN BEIGE AND RASPBERRY TAFFETA

A SMART COMBINATION OF SILK AND RIBBON AS A TRIMMING FOR A YOUNG GIRL'S HAT

HATS AND BONNETS FOR LITTLE FOLK

(Continued from page 464.)

foundation, and outlined with shirrings of Liberty ribbon in the same tone, edged with a narrow border of silver tissue, and a dainty, full heading sewed to the outer edge forms a charmingly becoming frame for the youthfully rounded features. The rimming is disposed at either side of the bonnet, near the front corners, and consists of a large, soft chou of the frilled and shirred ribbon, decorating the left side, and a cluster of tiny pink moss rosebuds with the stems and the feathery foliage in natural tones of green. (From McCreery's.)

The graceful Kate Greenaway hat, in a slightly modified form, is shown in the upper left illustration on page 465. This model was developed from fine French felt, extremely supple and pliable, in a clear white—a plateau of medium size—and is all in one part, no decided crown or brim portion being noticeable. The plateau is arranged over the foundation, forming unsymmetrical ripples, shallow and deep ones, which extend over the entire circumference of the hat. A suggestion of a crown is hinted at by a softly twisted torsade of narrow pale blue velvet ribbon, which is arranged over the top of the hat, and caught down at either side as well as in the centre front and back with a full, many-looped velvet ribbon rosette. Soft chiffon, also in pale blue, is shirred to the under side of the brim section, and forms a full, graceful heading at the outer edge, which extends slightly beyond the felt. (From Stern Bros.)

Developed in pure white and the most delicate tones of apple blossom pink, the little hat pictured on the lower right figure produces a charming effect in its lovely simplicity of line and quaint conception. The material of which it is made is soft and wintery—snow-white squirrel—and the shape suggests slightly the Charlotte Corday hat. The trimming is formed by large and small, crinkly rose petals of velvet in several very pale and medium tones of églantine (the color of the wild rose). They are arranged on a straight band, lapping very closely, and form a novel crown band of great beauty. (From McCreery's.)

TWO NEW MODELS FOR YOUNG GIRLS

THe Félia model, illustrated on the left figure on this page, shows the newest conception of crown and brim, and is characterized by an exceptionally clever development, making it suitable for immediate as well as later wear. The large becoming shape consists of an enormous crown (known as the pill box) and a medium wide brim, coming down from the extra large headsize in a slightly drooping movement. Its under side is covered with smoothly stretched taffeta in light beige, while over the upper side as well as the crown the material, light beige and pale raspberry colored taffeta, is arranged in softly shirred, symmetrical rows, which drape the crown in beret style, and lie flatly on the brim.

A narrow, soft little twist of the beige taffeta is loosely wound about the crown, and forms a big, sprawling bow at the left side of the brim. From the ends of this latter little drop ornaments made of the pink and the beige taffeta, and connected by silk cord, fall gracefully over the brim, affording a delightfully chic finishing touch, which harmonizes beautifully with the original execution of the entire model.

Soft French felt in a dull, pale shade of Isabelle—the new pinkish beige—furnished the material for the other attractive Félia model illustrated here. Crown and brim are treated with like consideration, both being very large and exceedingly graceful in contour. The former is softly crushed in an easy, unsymmetrical way, showing a deep dent at the top, and the latter is allowed to droop at will, forming soft, shallow ripples, and is of increased width at the back, coming down to the nape of the neck of the wearer in a gracefully curved line. The trimming is unique in conception, and so wonderfully soft that, despite its abundance, it gives no impression of clumsiness, but, on the contrary, completes the large, soft lines of the hat to perfection. Soft, glossy Liberty satin in the tone of the felt forms large, crush rosettes, which encircle the entire crown, lapping over each other in close succession. Each rosette is overlaid with a soft little cockade in a darker tone of Isabelle, made of Liberty ribbon, and a large rose in pale Framboise écrasée (crushed raspberry) fills the centre of each, producing a really charming effect over the vague tone of beige. This novel way of utilizing silk and ribbon as a hat trimming is exceptionally effective, and at the same time lends a pleasing variance from the customary trimming of fancy plumage and artificial flowers.

CHILDREN'S MILLINERY

A VARIETY OF NEW MODELS FOR CHILDREN, DESCRIBED BUT NOT ILLUSTRATED

A Stunning hat for a child from six to twelve years is a recent Georgette model made of soft panne velvet in a rich tone of antique gold. This shade, which ranks among the most exclusive of the season, is a greenish bronze of great softness and depth, particularly so in velvet and satin textures. The shape is constructed along the original Charlotte Corday lines, showing an extremely wide, round-topped crown of medium hight, softly draped with a folded section of rich satin in the exact shade of the velvet. This is covered with a superb cachemire design in deep tones of gold, dull green, antique rose and soft gray, and in association with the velvet produces an unusually attractive effect. A wide, crushed torsade of deep stone green satin ribbon entwines the crown and connects it with the brim; this is of the same width throughout and extends from the crown, drooping very softly, and it is smoothly covered with the velvet and faced with cachemire satin, of which a narrow heading extends beyond the edge of the brim. The trimming is effectd by a little spray of holly leaves with bright red berries, and a large, simple bow, tied at the left side, which is made from the long ends of the crown band.

Soft, plaited silk in an exquisite, delicate tone of China blue furnishes the material for a delightful little Rejane model, designed for a small tot. The shape is exceedingly unique and pretty, consisting of a melon-shaped full crown, which fits the head snugly, and a soft brim portion formed by a double frill of fluted tulle in the same lovely tone, which is joined to the lower edge of the crown, forming a delightful frame for the face. The joining between crown and brim is concealed by a soft, wide torsade of supple satin ribbon in the most exquisite, vague tone of Empire green, creating an absolutely lovely contrast with the soft blue tint of the silk and tulle. The ends of the torsade are loosely knotted at the back, forming a large, soft chou, and this is the sole trimming of this model, the main charm of which is youthful simplicity and its graceful shape.

The loveliest and most unique thing imaginable is a dainty Georgette model. It shows a large, graceful shape of finest French felt in a light, soft tone of Framboise (the beautiful new raspberry tint), and this is formed by a straight crown of only medium hight, but extreme width, and a rigid brim, drooping all around, which is finished with a soft satin facing in the same tone. Light messaline silk in the same color, but a lighter tone, is arranged about the crown, forming soft, deep folds; it blurs the contours of the crown almost completely, making brim and crown appear as one, and produces a wonderfully pretty effect over the satiny gloss of the felt. A slender wreath of mistletoe—the berries are in white chenille, and the foliage in natural light and dark olive green—is loosely laid over the draped crown band, apparently holding its folds in position, and form the sole trimming of this dainty model.

Equally graceful and pretty is another model of which Jane is the originator. The shape is quite large, and consists of a mob crown of great width and hight, softly draped with velvet in a light, delicate tone of beige. The brim comes down flatly from the crown, drooping at will, and is made of supple French felt in the shade of the velvet, and faced with supple satin in a rich shade of bleu drapeau. This tone is very clear and warm, and may best be likened to the original color of the sapphire, although there is a whitish cast in it which is not present in the stone. A soft faille sash in the same tone, with fine hair stripes in light beige is loosely wound about the crown, and its long ends are knotted at the left side, and allowed to hang freely over the brim, soft, light beige silk fringe forming a smart finish. This model is equally suitable for dress or general afternoon wear, and is extremely becoming.

Constructed along the original lines of the dainty Kate Greenaway hat is another very charming model, designed by Rejane—a large shape, completely covered with narrow pinked ruffles of supple, lustrous taffeta in a deep tone of ruby. The border line between crown and brim is hardly perceptible, the ruffles being so closely lapped, and the entire hat, finished, appears like a great, fluffy crown, drooping softly about the face. Great attention was given to the facing of the under side. It is of fine mousseline de soie in pure white, shirred into innumerable little puffs and frills, and forms a lovely contrast with the rich tone of the taffeta. The outer edge of the brim is outlined with a little frilled heading of the mousseline, which is overlaid with a little double ruffle of velvet in the tone of the taffeta, which gives a little more body to the ensemble.

AMATEUR PRODIGIES

THE BAITING OF THE NATIVE AMERICAN

YEARS ago a party arose which unwittingly called itself by a name that indicated with deadly accuracy the know nothing mental status of its leaders, and which had as its object an unworthy exaltation of the native American. The sentiments expressed by these self-centred pariots, or rather, tribesmen, were so contrary to the spirit of our institutions that the movement soon spent itself, and has been used in the intervening years to point a moral. And now by a curious whirligig of time the country has arrived at a period when in its foremost city the foreigner is exalted and the native is contemned. Not only is the native insulted if he dares to criticize the most flagrantly wrong actions of debased foreigners, but groups of the latter have apparently entered upon a conspiracy to belittle him so far as any credit for notable achievement, or philanthropy, or honest business methods is concerned. As has been pointed out many times in this periodical, there is no city in the world that does so much for the poor and the oppressed as New York, not only by the maintenance of schools, hospitals and other institutions, but through the opportunities for self-advancement that it affords to the poor of foreign countries, who have in most instances no chance of getting on in their native lands. One would suppose that gratitude would be instinctive in peoples lifted from the more or less tyrannous rule of autocrats to the freedom of this Republic, and that the citizens who not only hold open the country's door to them, but care for them in a myriad ways, would be treated with respect.

Distinguished Jewish lawyers and educators have on public platforms grossly misrepresented the native to audiences made up of aliens, and thus encouraged these largely ignorant hordes to despise when they should respect. It has been denied by foreign writers and speakers that the native American of two and three generations has contributed anything to the upbuilding of this nation, and it is proudly asserted that representatives at Washington have been threatened by loss of votes in the foreign colonies if they undertook to shape certain legislation with the object of putting country above class.

In the matter of criminal records (a question agrily debated at the moment), a surprised community is informed that at Clinton (N. Y.) prison, where, is it stated, the most "serious criminals" are confined, the native is in the majority, when, as a matter of fact, only those who commit forgery and other such crimes are confined there, while murderers and most desperate criminals are placed in other prisons. This is only one recent instance among many of an attempt to exalt the low grade foreign immigrant at the expense of the native, to which the press of the metropolis has been indifferent, and it is easy to see that such bearing of false testimony has, naturally, the worst possible effect upon him by inflating his vanity and disarranging his sense of values. One result of such upsetting teaching is bomb throwing, and another, the quick growth of intolerant and aggressive varieties of socialism.

If, as insisted by the foreign-born leaders of the foreign colonists, the native has achieved naught and is of no account, it is natural for the immigrant to regard the well to do classes of Americans especially, as enjoying what they have not earned, and the practical results of this viewpoint are Emma Goldman, the Berkmans and the mobs of foreigners who crowd East Side halls, and howl with delight at vituperative attacks on conspicuous native Americans.

Those who thus miseducate the immigrant had best have a care, for so surely as this is a glorious Republic, so surely will there come an end to the patience of the native American, and when he becomes weary of being traduced, he is likely to electrify those poor deluded aliens who have been taught to consider him a combination of fool and knave.

MISS DOLLY BOON

FROM A PORTRAIT BY JOHN DA COSTA

See text, Portrait Painters of To-day, page 488

SMART ATTIRE AND FURNISHINGS FOR FASHIONABLE DOGS

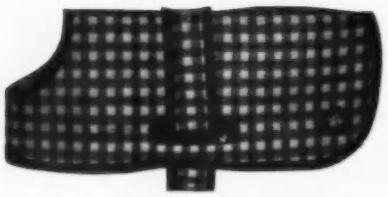
IT was centuries ago that the dog made his debut into society, at a time when we find him the adored companion and faithful friend of the Greek ladies of highest rank. When Rome ruled the world he continued to be the idol of the fair sex, and to-day he maintains his pre-eminence as a pet.

Even the Egyptians when they sculptured their god "Anubis," the ever watching guarding sentry of the Supernals, gave him the head of a dog and the body of a man. It seems that the fancy was not without true significance, however, for ever since the origin of the dog he seems to have stood on the threshold between the human and brute intelligence, and in the social realms to have added a new and piquant flavor to domestic life.

To associate the term fashionable, strictly speaking, with dogs' togs might have been considered anomalous a decade ago, but the wonderful development and keen interest taken within the last few years, in many breeds of dogs, including sporting, show and pet varieties, has naturally stimulated the market for novelties and variation in canine toilet accessories.

A large assortment of dog furnishings, therefore, are rapidly finding their way into the shops, and the clever ideas, outside of the regular lines, that are now in demand demonstrate many ingenious conceptions which are attractive as well as useful.

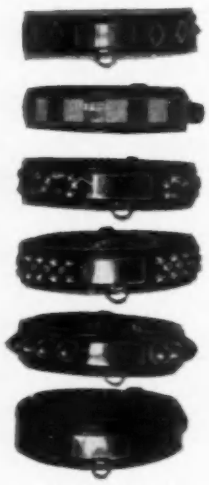
Dog tourist bags that are so skilfully designed as to defy detection from the ordinary leather traveling bag are, perhaps among the most useful and smart novelties of this sort. In fact, this bag is practically a regular traveling bag, with both ends cut out and fitted with wire screen permitting thorough ventilation. This type of bag is extremely convenient, and enables personal care of the dog while en route, and is made in a variety of leathers. One especially desirable feature is that the wire screen can be simply obscured from view by a leather flap which unrolls and buttons down over it, and still allows sufficient air for proper breathing, yet completely disguises the identity of the bag.



SMARTLY TAILORED DOG BLANKET

Another unique feature and practical, when we consider that many fancy breeds of pet dogs are very dainty creatures, and are not vigorous in constitution as dogs of common clay, is a set of four dog boots, made with leather laces in both russet and black.

Dog sweaters come in a wide range of effective colors, knit of heavy wool, with silk stripe. This sweater undoubtedly offers the best protection to the chest while the dog is out motoring.



HANDSOME DOG COLLARS

Nowadays it is customary to have dog blankets made to order, although a large variety of refine or box cloth and Indian serge in neat patterns may always be found in stock. These are neatly tailored with monogram or crest of the owner embroidered in one corner.

Among the accompanying illustrations will be seen a specimen set of monograms, which are furnished in metal, or embroidered in silk, and there is no ornament more attractive for the dog's blanket or collar than one's own initials entwined in a monogram, and when embroidered the color scheme is carried out to harmonize with the rest of the outfit.

The row of collars depict a series of the newest and most attractive designs in plain and colored English leathers, with gilt and silver mountings. The tendency of late in this adjunct of dog accessories is strong for elaborately decorated collars, ornamented, in some instances, with jewels, and made of highly enamelled leathers, in a striking combination of rich colors.

Sleeping baskets made of English willow, in both light and dark colors, figure conspicuously in the list of up-to-date necessaries.

There are numerous other accessories which have taken on a phase of novelty within the last year, such as dog leashes, whips, whistles, bells and license tags, and if one really expects to keep up with the innovations in dog trappings, as they are accepted in the most exclusive circles in Europe and at home, he will find it little short of an arduous task.

When we study closely the essential requirements of these pets we discover that the fashions in dog furnishings change as do those of their owners.

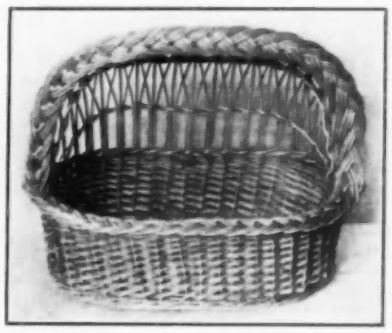
On page 471 are several charming photographs of the younger members of New York society with their own particular pets. All of these little animals are thoroughbred and several of them are prize winners, although the only claim to distinction the little fox terrier has, as summed up by his mistress, little Miss Posy Lanman, is that "he is a father and has a child of his own."

TOURIST BAG, SHOWING THE LEATHER FLAP WHEN ADJUSTED

DOG BOOTS

SWEATER FOR A SMALL DOG

DOG TOURIST BAG



WILLOW SLEEPING BASKET

MONOGRAMS FOR THE BLANKET OR COLLAR

LE BRUN PARSONS, DAUGHTER OF MRS. W. EUGENE PARSONS, WITH HER BLACK POMERANIAN, POMSO

MRS. THOMAS N. RHINELANDER AND HER DAUGHTER FREDRIKA, WITH HER CURLY POODLE MONFLON

JACK AND POSY LANMAN AND DE COURCEY TAYLOR WITH A PET FOX TERRIER

ELIZABETH S. PARK, OF WESTBURY, L. I., WITH HER DOG MIDSHIPMITE

PHOTOGRAPHED AT THE CEDARHURST, L. I., DOG SHOW

(From Our Own Correspondent.)

SHAWLS TO THE FORE—NAVY BLUE CREPE DE CHINE OVER GOLD COLORED CACHEMIRE—DIRECTOIRE WALKING STICKS—BLUE PRINCESSE LACED ALL THE WAY DOWN THE BACK—THE DRESSIER COATS ARE A BIT LOOPED—KNEE SASHES—NOTABLE COSTUME ON ORIENTAL LINES

PArisian society is having its last summer fling at Marienbad and Baden-Baden before going to the chateaux for the shooting. From the former place comes news of the beautiful sisters, Mme. Letellier and Mlle. Fourton, of the Comtesse de la Rochefoucauld, and of Lady Sarah Wilson, all of whom have appeared at one time or another in a shawl, which seems to be the chic thing as a wrap. They are carried, when not in use, folded long and narrow, and thrown over one shoulder. When worn they are arranged in a point, and worn over one and under the opposite arm, knotted or fastened with a brooch at one hip.

Mme. Letellier wore one in navy blue crepe de chine embroidered in the same color over a gown of gold colored silk cachemire. Another shawl was in peacock blue cachemire of finest Indian weave with a narrow cachemire border. It was worn folded narrowly and long, and thrown over one shoulder over a tight, knee-long redingote of black taffeta and a long, billowy skirt of plain white tarletan in large puffs. This long coat was scant and close, and fastened with silk buttons from bust to hem, had long, tight sleeves and big lapels, and a fluffy white tulle jabot with a stock of black velvet wound high about the throat, pushing higher two points of a softly starched muslin collar. The hat was in peacock blue ottoman silk, huge in size, wider on the sides than at the front, and trimmed only with a ribbon band of velvet and a long supple diabolic quill in peacock colorings.

WALKING STICKS

One or two have followed the example of the Baronne Henri de Rothschild, and are carrying Directoire sticks with walking costumes at the casinos and country clubs—at country house parties they are not ineffective for walks in the park. They are higher than the usual parasol stick, and have the same long handle, which is ornamented very richly. For the chateau season also, for wear with sporting hats, are hat pins like the umbrella handles I spoke of in my last letter from Trouville, in brightly lacquered wood carved in flat silhouettes of some animal's head, parrot, dog or rooster. One of these bright perky roosters with a modest little speckled hen companion, was worn in a big crowned mushroom brimmed hat of navy blue cachemire, stretched smoothly on the frame, stitched and soutached, its only trimming a band of soutache about the crown, its ends knotted and tasselled.

NAVY BLUE SERGE LACED GOWN

This was worn with a coarse hairy navy blue serge princesse gown that laced all the way down the back from neck to knee. In front it was cut in a very low square decolletage, bordered across the lower side of the square with a broad band of red and green and purple Roumanian embroidery on coarse white linen, another band bordering a short kimono sleeve. The long tight under sleeve and the low necked guimpe were in dark red broadcloth, trimmed with embroidered buttons, and there was a high guimpe of fine white linen with black satin stock. The Princesse tunic about the knees was oddly and smartly made with a turned-up piece, washerwoman fashion, of the same material, added across the front. Behind this formed two ends, which were knotted together, two pointed ends and one loop hanging to show a lining of cardinal taffeta. Below this there was a short plaited underskirt of the navy serge.

CLOAKS AND COATS

The cloak worn with this smart country dress was no less distinguished. It was a large Egyptian cloak in soft thick wool in plain olive green, with broad Oriental stripes, which, being woven across the two sides of the material, appeared after cutting along the hem as high as the knees, and straight across the shoulders. The sleeves were hardly more than openings arranged in the amplitude of the garment, and big olive green wool crochet ornaments formed the fastenings.

Some of the dressier coats are looped a bit, and resemble the overdresses of the fifties. For instance, one in dahlia red cachemire, lined with ottoman silk to match, is a long fitted redingote on each hip, of which two horizontal folds are taken and fastened with ottoman silk buttons. The back is whole, and is thus given a slightly draped effect, while the fronts hang in points. The sleeves are long and close, and have a long row of silk buttons, Directoire lapels and collar. This coat has a single row of buttons and buttonholes, and is worn fastened, a bit of an embroidered waistcoat and a big black satin stock appearing above. Fancy with it a long black broadcloth skirt bordered with mink, a large mink muff, and a large mink hat trimmed with a wreath of ribbon dahlias.

SKIRTS AND SASHES

Dress skirts are sometimes looped across the back, low down, these loops coming from side ornaments of soutache, while the front is looped closely only across the stomacher. Or again, the low mass of softly dropping horizontal loops across the train disappear in front under a straight, flat and richly ornamented front stole.

Sashes about the knees are seen a good deal on the best dressed

Gown by Martial & Armand, of bronze green cachemire, tucker and tucked sleeves of chiffon, the same shade. The upper part of sleeve and under rever are of black satin. Five braided frogs trim the front of skirt. The lapels and lower part of skirt have an appliqued design of soutache, and the outside skirt is detached from the middle panel.

Peacock green blue Liberty satin and cloth gown. Bands of gold tarnished braiding trim the bodice. Sleeves of tucked chiffon. Long sash effect of a deeper shade of peacock satin.

women, and are often most charming. Sometimes they are in soft satin laid about the foundation skirt only, bowing at the knee in front or low on the train behind, and seen transparently through the tunic overdress. Others are placed outside, but below the tunic, and are frankly draped of a wide width of soft satin, in this case knotting rather higher behind, and then falling in two ends upon the train. A white lace dress having no overskirt, and with flounces below the knee, has a knee sash in navy blue ottoman silk laid about rather stiffly, and fastened behind with a smashing bow and ends. Still another frock in airiest gold colored tulle has this sash in black mousseline velvet looped softly through gold bullion ornaments placed on each side, the velvet ends falling on each side of the train without being knotted at all, simply with square hems fringed in long knotted silks.

SOUTACHE

Soutache, so largely used at present, is a most beautiful trimming, when done properly. It is put on by hand in most unexpected and effective places, just as though drawn with a clever pencil to accentuate just these lines, and decorate just that particular corner, and often with an irregularity and a spontaneity of design that is most artistic.

CARDINAL VELVET MOUSSELINE AND GOLD EMBROIDERED WHITE SILK

As Oriental as are so many of the winter fashions, this costume worn at Marienbad recently at a dinner party held in a smart hotel was perhaps a shade more so than anything yet seen. It consisted of a clinging Empire gown in white Indian silk, dotted with gold embroidered stars and fringed with gold bullion at the hem. It was decollete, and had a tiny Empire sleeve puff finished with gold fringe. Over this there was worn a high waisted coat of cardinal mousseline velvet stiffened with gold bullion embroidery on its full flaunting basques that hung only to the knees. This coat was decollete and sleeveless, and about its waist there was a sash of softest, finest white East Indian wool, almost a gauze, knotted at one side of the front, its hanging ends having a Persian pattern and a short fringe of fine wool. The only ornaments she wore, besides her gold embroidered white satin slippers, and the jewels on her gloveless hands, was a scarf of gold embroidered white gauze wound in her hair, turban fashion, below a diamond tiara. Wonderfully becoming was the whole effect, and quite in keeping with her dark Eastern type of beauty.

EVENING BODICES

Many evening bodices are formed of a high ceinture with or without bretelles, made in gold or silver bullion studded with jewels, or in jet, and worn over a draped scarf of tulle that seems to be the only other covering to bust, shoulders and arms. Our drawings show several very novel features, first the touch of black satin forming upper portion of the sleeve, and an under lapel on a gown of bronze green cachemire. On the second, notice the narrow ribbon sash about the middle of the skirt, separating the lower portion in peacock Liberty satin from the upper portion in peacock cloth. The last two drawings show that high waisted coats with big pocket flaps high up on the basques are as much liked as straight, scant coats, this last in lilac cloth trimmed in chinchilla, and with embroidered lilac silk dots breaking the plain line of the shoulder, back and sleeve.

Paris, September, 1908. Aube de Siecle.

Callot costume of mahogany cloth piped in black satin, black satin buttons and loops.
Paquin model of pale lilac cloth trimmed with bands of chinchilla. Buttons of the cloth. The dots are of embroidered lilac silk.

GLIMPSES

THAT—

Boucher, the celebrated French artist and portrait painter of great charm, may well be studied by the pretty misses of the day, in order to learn a new way to wear the revived gorgette, or neck ruche, so extremely pretty and popular. Not only to learn how to wear them with low neck bodices, but to copy this particular one? a ribbon a finger deep has an inch hem on one side, through which is run an elastic, which is fitted to the size of neck, and a small hook and eye are sewed on the ends for fastening. A bow with short ends covers this fastening in the middle of the back. In the middle front is another bow, with double loops but no ends. For an evening decollete gown, of white, attach to such a ruche, a strap of the same ribbon folded into half its width. Fasten one end under the left side of the middle bow, and draw the other end down over the bare neck to bust line, and there hide the pin fastening under a bunch of small roses and forget-me-nots. A corresponding combination of these flowers, but used as a tiny bouquet, is placed on the right side front of the hair.

GIRLS—

With smooth hair that declines to curl may now know they are to have their innings. The classic coiffure is for them a great beautifier. They must brush their abundant hair into a silky gloss and softness, and wind it in coils high upon their heads, so as to allow the neck lines to be free. The front hair they must roll over, without any support but its own, quite low on the brow from ear to ear while the rest of the front hair lying soft and loose on the head has two filets of ribbon, fastened together at the back, opening out and widest apart on top of the head.

THE—

Newest models not only show the scant skirts, but an increased size of waist, thus making the silhouette of the fashionable mondaine almost straight.

ONE—

Of the novel Paris conceits is the Robespierre cravat. This is a large jabot of very sheer lawn, as filmy as possible, surmounted by a huge outspreading bow of black satin, with a paste buckle in the centre. These are very effective when worn with the Napoleon collars, which finish many of the coats this year, both in cloth and fur.

BUCKLES—

Are being used as a finish below the lingerie collars. A broad piece of soft black satin ribbon, boned at the sides, and with a bow at the back is drawn through the buckle in front, the ends finished with small rosettes or tassels.

A VERY—

Smart addition to the theatre toilette is the large capote or theatre hood in taffeta silk and tulle, with large choux of soft ribbon at the sides. It has a decided 18th century air, but that is very fitting, at this time, in our mad clamor for 18th century styles, and it will certainly be a great protection to the coiffure in the winter air.

ANOTHER—

Charming and useful article, seen now in Paris, is the new evening mantle for the shoulders, in place of a scarf. It is of crepe de chine, or embroidered silk, and is generally heavily weighted with silk fringe or deep lace, so that it clings to the form. This, too, may be drawn over the head to protect the hair.

STRIPES—

And checks have almost vanished in Paris. Velveteens are being revived, as also corduroys, and the roughest of cheviots and serges, the latter trimmed with same toned cloth.

A TANGLED AFF

ED AFFAIR.

WHAT SHE WEARS

MODES FOR TOTS OF THREE AND FOUR AND FOR OLDER GIRLS

A Mother may always count upon her children's fashions every season being influenced to a very perceptible degree by those she is to follow. This influence proves stronger year by year, so far as it is practical to incorporate the one with the other.

From the ages of four, five and six to fourteen years, many of the newest models require merely increase of size, for nearly all little frocks consist of blouses and skirts. When little tots are being fitted out, white fabrics are chosen. The blouse may have much or little lace or needlework set in over the shoulder line, or it may be finished with small box plaits, or fine tucks instead, with its half-melon shaped neck opening trimmed with narrow insertions. The same finish is to be given to the straight band wrist of the shirt sleeves. The skirts may be gathered or plaited, leaving the narrow front panel plain in front.

A pretty change for a child of six years, using the same model, is to open the shoulder seams and to let in lace or needlework, or small cross straps or narrow insertions. Finish the neck with lace or embroidery and add an embroidered belt with a longitudinal tab in the middle of the back. Add a deep cuff of lace or embroidery also, according to the scheme chosen for the entire trimming. The guimpe must be on the same lines also.

Evening dress of pale pink figured silk. The sleeve ruffles, tucker and wide bands on the skirt are of pale pink satin. The girdle of pink satin ribbon is fastened by a mother-of-pearl buckle.

PANEL ARRANGEMENT

As a child reaches her eighth or ninth year, this same model is seen, changed very smartly by having a long panel down the front from the square Dutch neck to hem of a plaited skirt. This panel may be embroidered in field daisies or rosebuds. The blouse is fitted with plaits over the shoulders and drawn in at the waist. The sleeves are much less full than has been the style for some time and are closed at the wrist with an embroidered band. A high lace and embroidery chemisette completes the little dress. For dressy winter house wear, on occasions, such a little frock should be made of the finest silk poplinette or cachemire, the hand embroidery matching, if in colors, the frock material, and as braiding is so much to the fore, the white cachemires, with white silk soutache hand work, are exceptionally charming, and so are those braided upon poplinette.

CHALLIE

White challie is a soft and delightful material for children's little frocks where tub dresses are not worn by frail children in winter. For older girls it is always desirable. White-ground challies, with small blue, pink and red figures, are very much used.

MODELS FOR GIRLS FOURTEEN AND OVER

Young girls are wearing semi-princess frocks, than which no other model has ever proved so becoming to the school girl from fourteen years old to eighteen. There are two popular models. The one best fitted for silks and voiles has its bodice short-waisted, the skirt shaped to the figure tightly by means of fine plaits or tucks, while the model for more general wear, in all sorts of fabrics, consists of two pieces, an overwaist and skirt. A front panel effect is given to the plaited skirts, which are especially pretty if extending up to the opening of the neck. At this age, overwaists are in greatest vogue worn with a lingerie or soft silk white waist, with separate skirts, which answer for economy.

CLASSIC MODELS ON YOUNG GIRLS

Empire frocks seen upon some of the full-figured girls not yet allowed long skirts have a great charm. In soft fabrics, of silk or wool, they look best when their short cap sleeves and low necks are accompanied by a half-low guimpe of lace or net, and the same or match sleeves are added, so as to reach only the elbow. A bias silk scarf sash, with rosette and long ends, fastens on the left side of the full short-waisted bodice.

HAIR ADORNMENT

Ribbon hair-bows have been worn so exaggerated in size, and become so overdone and commonplace, that girls of exclusive tastes no longer wish to wear them; or if they do, the ribbons are worn narrower, the bows smaller and far less noticeable.

In like manner children of nursery age are no longer carrying yards of ribbon on their lovely little heads. No sane mother should ever beribbon her boy's head. While the little sisters are wearing their pretty short curls, bobbing about, little brothers are having their hair banged in the King Charles period, or cut after old Italian Court styles.

Tan cloth suit. Collar, front panel and cuffs of velvet. Small gilt buttons.

PICTURESQUE COSTUMING A BOON TO PAINTERS

Portrait painters are to be congratulated this winter for having their beautiful sitters adopt the classic style of dress, by which means the artists can achieve, in many instances, their longed-for ideals. Never a rose without a thorn, however; so must they prepare plausible reasons why others without beauty, but equally desirous, shall adopt more prosaic garments, also the style and fashion of the day.

Mole cloth coat with large revers bound with blue satin; satin cuffs; inner vest of satin, embroidered in shades of blue. Large smoke pearl buttons.

EVENING FABRICS

Liberty satin and crêpe de chine have both been blended and refined to the highest degree in what is now called charmeuse and météor, one and the same. They are to be the ideal winter full-dress fabrics, for clinging suppleness, exquisite for drapery and for all the required classic grace and beauty that has entered into this fascinating Tanagra revival. A happy preservation of high guimpe or stock chemisette in white laces makes it possible for us to wear all the new tones of color that have sprung from copper, brass, old rose, etc. This will prove a novelty in itself, as heretofore one had to give up a new color that charmed the eye, simply because no complexion could stand it. White lace next the face alters all that. There is to be worn black and white combinations, with this difference, that the black will appear smothered, as it were, in white. It follows that a touch of black remains still supremely smart, as we find it in the newest gowns and in millinery.

THE COST OF A SIMPLE LAYETTE

IT takes experience, and much practice of the doctrine of elimination, to provide for the new baby those necessary things, which are so uninteresting; at the

Sheer white nainsook party frock with Valenciennes lace at ruffle, hem and yoke edge; the yoke hand embroidered and inset with real Valenciennes motifs. Below yoke the dress is in short hand-run tucks. Pink Liberty satin ribbon is run through buttonholed slits and tied at back in an empire sash effect.

same time avoiding the many allurements held out by the thousand and one articles no baby needs, but which every mother loves greatly in her heart and longs to possess. The first baby is sure to find a beautiful pink and white basket awaiting him—but he is not equally sure of the soft old towel with which his little face should be wiped. His first sleep will be in the lace counterpane of a dainty bed; but is the hair pillow near at hand, so important for the support of his little body, or the dark parasol to hold close over his eyes on his first outing?

Blue serge coat, trimmed with black silk braid; vest of dark red velvet; small cloth covered blue buttons.

HIS WARDROBE

He needs several pairs of dainty knitted socks, three or four blankets for his couch and crib, and as many sacks, hoods and coverlets as his new relatives care to make. If the baby is so unhappy as to have neither grandmother nor aunts, nor enlightened friends to furnish the knitted articles so necessary for his wardrobe, they may be bought. Unfortunately, the machine-woven socks and blankets are very unsatisfactory, as they do not wash well, and they are hard and coarse. All good shops carry a small stock of hand-knit garments for little ones, and though they are quite costly, they are really one of the necessaries if the baby is to be comfortable and warm. The socks, and he must have four pairs, cost about $1 a pair, and the blankets, of which three will do to begin with, range from $2 to $10. The simple ones are much the best, a soft, loose stitch being preferable to any elaboration, fringe or ribbon.

The baby must have four bands and four shirts, of silk and wool. The second size

White linen morning frock with reversed hems, hand-scalloped on yoke, collar, cuffs and belt edges, the skirt hem corresponding.

should be bought, and the temptation resisted to choose cotton and wool, which mixture, though less expensive, does not begin to give the service of the silk and wool. They should cost between 75c. and $1 each, though there may be slight variations on this price in different localities. The baby's flannel petticoats should, if possible, be made at home. The quality of flannel in the ready-made garments is so unsatisfactory that they are hardly worth the purchasing. There should be four petticoats for night use, made with a three-inch hem, and of a 50 or 60-cent flannel. For day wear a better quality should be chosen, that at about 85c. or $1 a yard, and the edge scalloped by hand in heavy white silk. They should be made on little waists of muslin (cambric is too fine), with a drawing string in the neck of each. All the baby's flannels should be washed by themselves—never with the family laundry—and if carefully done in the suds of wool or ivory soap, and ironed while still damp, they should give very good service and keep their color and shape until they are quite worn out.

The majority of babies do not wear white petticoats until they are five or six months old, and very frequently they step right from their slips and flannels into short clothes. It is well, however, to provide the baby with three or four white petticoats, for there are sure to be some days upon which he must endure the painful ordeal of being "dressed up." English nainsook, soft finished, should be chosen for the petticoats, and a narrow ruffle of fine Hamburg edging makes a pretty finish for the edge, especially if a few tucks are run above it. It is possible to buy these for about $2 each, but the materials will be poor and the wear unsatisfactory.

As the baby will live in his "slips" for the first months of his little life, he should be provided with plenty of these. Eighteen

Blue cloth dress, black silk braid trimming. Muslin embroidery guimpe.

are none too many, for he must have them changed sometimes as often as twice a day. There is no more charming work than the making of these tiny garments, only a handful while the sewing is under way, and so easy and simple to complete. The material should be a fine English nainsook, soft and close, about 40 cents a yard, and a scrap of real torchon lace around the neck and sleeves gives a very pretty finish.

Never buy India linon or Persian lawn for the baby's finest dresses. These materials are most deceptive, and will not stand the frequent washing they require. The proper material to purchase for these garments is French nainsook, 60 or 70 cents a yard. This will repay many times over, in texture and durability, the original outlay. These dresses, put together with beading, may be made with a narrow ruffle, edged with Vallenciennes lace, and feather stitched by hand. The same trimming may be applied to the neck and sleeves, and a round yoke with a little hand-embroidered

Party frock of sheer white pin striped French batiste, with bretelles and yoke band hand-embroidered in pale pink eyelet designs and frilled at edge with fine Valenciennes lace. Pink satin louisine sash.

design is very dainty and pretty. Such dresses as these, ready made, would cost six or seven dollars; made at home their cost at most is about $1.75. Nothing pays better than hand-made garments for children. In cut, material, trimming and

Blue serge dress with a band of Persian braid. Tucked muslin yoke and collar.

actual wear they are far superior to the ready-made shop articles. A little time, a little taste, and a little money! These in the hands of a clever woman will soon turn out for her baby a wardrobe a young prince might envy!

For common wear, the baby should have two white flannel coats; these to be made simply, with round capes either scalloped by hand or edged with a narrow baby Irish lace. They need not be lined, but the capes are better for a thin lining of white china silk. They wash perfectly, and may be in constant use. A tiny wadded silk lining, to be used on cold days, makes them available even for the most severe winter weather. A "best coat" of silk or cloth may be on hand for certain gala occasions, but it is not necessary for the ordinary simple layette.

Dark green velveteen dress, trimmed with black silk braid. Satin sash, buttons of gold and black. Tucked batiste guimpe.

A small cap, silk, wool or muslin, according to the season, should be chosen for daily use, and another for best (so that something absolutely fresh will always be on hand). There should be no rosettes on the side, and the strings, if made of soft ribbon and tied in the back, will be out of the way of the busy little fingers, and so keep presentable for some weeks at a time.

THE BABY'S BASKET

The prettiest form of baby-basket is that inexpressibly dainty little wicker trunk on rollers, lined throughout with silk and lace, and holding everything necessary for the making of the baby's toilet, and the giving of his bath. It has a tray which may be lifted out, and in which are placed all the articles in daily use. Underneath this tray are kept the baby's napkins. In buying napkins for the new baby, two dozen of the largest size should be chosen, the remaining two dozen being about 18 inches square. This small size may be put into immediate use. As the intermediate sizes are too large for a born infant, and in a short time become too small (for he grows with astonishing rapidity), it is wise to make a point of securing the largest size that is on the market. The Arnold knit diapers are undoubtedly the best; they are shaped to fit the body, and are made of a knit soft cotton fabric which absorbs readily and washes to perfection. These diapers are put up in boxes containing eight outside gored diapers and eight small inside square napkins. The price for the 18-inch size is $2.75 per box; the 24-inch size, $4.

In conclusion I shall make a list of the garments necessary for a baby to possess. As many articles may be added to it as the mother's purse permits, but there cannot be one omitted here listed without endangering the cleanliness and comfort of the child. The following list is that of a simple, inexpensive layette:

Eighteen slips, or simple dresses; 4 best dresses; 4 white petticoats; 4 flannel night petticoats; 4 flannel day petticoats; 4 silk and wool shirts, long sleeves, high neck; 4 silk and wool bands; 6 pairs of knitted socks; 4 dozen napkins; 3 blankets of soft knitted (not crocheted) wool; 6 old linen towels, very soft; 2 white flannel coats; 2 white caps, very plain, and washable; 2 hand-knit sacks; 1 hair pillow, 16x20, to carry the baby on; 1 small parasol to hold over him in a bright light; 1 wadded lining of silk and lamb's wool to wear in cold weather; 1 square piece of soft French flannel, embroidered or bound in ribbon, to use as a light blanket; 4 linen pillow cases for the hair pillow; 4 linen pillow cases and small down pillow to match, for the crib or coach; flannel bath-blanket for the lap; 1 yard of white flannel for bands; 1 piece of best castile soap; 1 box talcum powder; 1 jar white vaseline; 1 box zinc ointment; safety pins; a fine sponge; towels of soft linen; a pair of scissors; a soft hair brush; some old linen for wash-rags; a box of absorbent cotton; boracic acid tablets for washing the mouth.

LITTLE PHILOSOPHIES FOR MOTHERS

BY LOUISE D. MITCHELL

NO. II.

THE VALUE OF ELIMINATION

ONe of the many advantages of middle age is that we develop the last sense that is necessary for our protection and peace of mind—the seventh sense of equilibrium. For most of us the years preceding that time have been a long, hard climb upward, by the hand-over-hand method of gripping one thing firmly, only to learn that we must relax our hold upon that to grasp something else higher up. It is interesting to look back and note the things upon which our grasp has been forced to relax—and let go. A bit of ignorance here, perhaps, a cherished hope there, a secret longing for something life has denied, an ideal that proved to be tinsel, an ambition that would have crumbled in our hands—these were the "little daily dyings of self" that have bloomed in the beautiful resurrection of thankfulness we have for each and all to-day!

It is a pity that these priceless bits of knowledge could not have come to use earlier in life; but this sense is developed for us only through suffering, and if that suffering does not overtake us in our immaturity, its results must be accumulative. Because of this fact, I want to bring it before you for your deeper consideration. From so prosaic an experience as discarding worn out garments in spring and autumn and dispatching them elsewhere, to the higher plane of thought where the relinquishing of something long hoped for, but never seen, marks an epoch in your life, the process of elimination occupies a very important place in your existence.

Its activity is the fine art of separating your wants from your needs and building your life upon this system. One of the first things that comes to you, once your discernment has taught you this value, is the consciousness of peace that pervades your being—your heart, your mind; your soul assumes a lightness that is amazing. The term "lightness" is well chosen, for that is exactly what it is—you have "lightened" your heart and mind by throwing away superfluous cares and theories, and you are on the high-road to simple living and being. One of the other things that you gain is the ability to discriminate between worrying over a problem and thinking it over.

Worry is chaos, thinking is organized consideration of a subject. In the former you eliminate nothing; in the latter you have thrown out everything but the main points of interest. Your one hour of sane, cool thought will give you more light than the weeks of anxiety you have needlessly expended upon it. Learn to shut out persistent thought of a harassing nature. Train yourself to hold the subject, as it were, at arm's length, and force it to await your moment for quiet consideration. If the thing has happened there is no use "worrying over it," for it has been done. Tell yourself this truth. If you cannot go off by yourself at the very moment of its occurrence and think it over calmly, then force it to abide your time.

Remember this: what you are to consider seriously is not that the thing itself has happened, but the way in which you are to deal with it. Do not be afraid to look it in the face, straight and honestly, although it may be breaking your heart. We often dodge our troubles or refuse to look them squarely in the face, and it is this that eats our hearts away, not the fact that they actually exist. If they are there, they don't call for worry, but for clear, intelligent thought with philosophy back of it.

If your boy has stolen, your daughter dishonored you, or your husband proved faithless, do not fall crushed and broken under the sad experience. Be thankful that you knew the truth since the thing actually occurred. Then gather your big, splendid motherhood together and find the way out for yourself and them. Perhaps a mistake fell like a pall between you and them—some misunderstanding of their needs, perhaps, and you had gone on ignorantly supplying their wants, instead. Be thankful for your enlightenment although the price you had to pay for it turned your hair white in a night and stripped life of its idealism. Bear this in mind: it is not so much that your love and faith have been outraged, but what you should mourn over is that the objects of your love have had to gain experience for their development in this unhappy way.

Most mothers make the mistake of thinking that their children must be carried up to maturity upon their maternal wings only, and they never realize the folly of this until repeated acts of indiscretion upon the part of their children finally bring some ray of light to them. We might liken life to some big factory where different departments have their especial work to do in perfecting the product which it manufactures. You must not try to do the work assigned to other "hands" than yours. Life has something for the child to learn by himself, and he will be passed on up for it. If you have been the conscientious mother I assume you to have been, you have given your child of the best of which you are capable—neither God nor man could expect or want you to do more. And you do not have to expect it of yourself. Try to be philosophical and recognize this fact. Let mind, not heart, control you and guide you through troubles that threaten to overwhelm you.

If you have been a consciously neglectful mother, that is, of course, regrettable, but you must suffer while reaping what you have sown. But gather up the broken ends of your mistakes, even at this late day, and let destiny weave them into some sort of a semblance to what they should have been. It frequently takes many thumpings and shakings from life before some of us wake up and find that we have dreamed late. But once we are awakened our responsibilities increase, but, incidentally, our sufferings decrease in proportion. Let this thought sustain any who are "late comers" into the duties of motherhood.

CORRECT FOOTWEAR FOR CHILDREN, FROM FRANK BROS.

Beginning at the top—Child's winter boot of tan leather, with a square toe and perforated tip.
Heavy laced school boot for a boy, of brown calfskin, with a strong, thick sole and low heel.
Small child's shoe of tan leather, with no heel.
Shoe of bronze kid with iridescent buttons.
Baby's shoe of soft tan leather, with a plain square toe.
Child's slipper of dull black kid, with a buttoned strap and small flat bow.

And, finally, for those who stumble along life's pathway, or those whose hearts are breaking through sorrowing over others, let me say that to fall is not sin, but to lie there and make no effort to retrieve one's fault is what constitutes degradation. But the high philosophy of this theory of elimination is to discriminate between our mistakes and our "sins"—in ourselves and others!

HOW CHILDREN MAY HELP AT A FAIR

FRom the quotation,

"I saw a ship a-sailing, a-sailing on the sea,
And it was deeply laden with pretty things for me,"

a very pretty money-making pastime may be devised for a winter fair, and it is a game in which the children can easily lend a helping hand. There are many little ones who want to help, and, at booths and tables, they not only are sure to be in the way, but they soon lose interest and become restless. Ships and cargoes always have a charm for children, and a "magic pond" or "fairy pool" would delight them. The point of the game is to send out tiny boats, each laden with a present, which sail towards different children and give up their cargo.

Such a pool, within doors, is a bit difficult to construct, but with the help and ingenuity of some young men and boys it can be achieved, and, in the end, it is well worth the trouble. Get a large, square tub, made of zinc, with the edge curved outward to the depth of several inches, and set it in an attractive rockery with steps leading to it on two sides. The inside should be treated as an aquarium, with a few water plants and grasses on the surface of the water near the shore. The sides or banks should be covered with moss, the decoration being hanging plants and large branches of fir or pine trees. If the pool is large enough, a lighthouse might be erected and tiny fishermen's cottages built about the shore. At night, electric lights might be used in such a way as to add greatly to the fairy effect, or variously colored fairy lanterns might be set, lighted, around the edge and strung over the water.

As for the boats, these must be of such a shape and size as will make it possible for them to carry a package, wrapped in stout paper. Quantities of cargo must be prepared beforehand in neat, ship-shape packets and marked with a letter or sign to designate whether the article be for a girl or a boy, and each gift should be as light as possible in order to avoid a shipwreck. The cheap variety of toy yacht is out of the question, but almost every child possesses a good, strong boat for seashore sailing, and these could be borrowed for the occasion.

The method of moving the boats over the water is the most difficult part of the arrangement, but this may easily be managed with the aid of bellows. To add to the realism of the scene, the bellows must be carefully hidden under stones, piled up in such a way as to conceal a funnel through which air for the bellows is blown. The bellows should be worked by foot, and as unobtrusively as possible, and the child meantime, in order to distract his attention, is invited to look through a small telescope to see how beautiful the ship appears.

The grown-ups will of course be most interested in the money-making properties of the play, and the fee must be large enough to have a generous balance, after deducting the price of the gifts; for the cost of construction has also to be considered in the expenses, and the child pays partly for the pleasure of joining in the fun.

The pool, being such an attractive centre of interest, should be fenced in to keep crowds of spectators from blocking the way. A small fee might admit to the enclosure, and an additional one be charged for the privilege of receiving a cargo. The child pays a fee, selects one of the boats, is allowed to set it adrift and then to welcome it on the opposite bank and take possession of its contents.

Another method of managing a fairy pool is to have only three ships (as in the old carol, "I saw three ships come sailing by"), one white, one silver and one gold, and to set them all sailing at once for each applicant, the one that reaches the harbor first being the one to give up its cargo to the child.

The group which is to manage this pool should include two or three older boys who understand mechanics, and the others could be little boys and girls. The boys, all dressed in white sailor suits, would be needed to take charge of the boats, collect the fees and keep back the crowd. The girls should be dressed to represent the flowers that grow near the water, such as water lilies and orchids.

THE AUTUMN MODELS FOR YOUNG FOLKS

FROM BEST & CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 461

SIMPLE GOOD STYLE FROCKS FOR LITTLE GIRLS

FROM L. E. PRESTON & CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 461

SMART NEW MODELS FOR GIRLS

FROM FRANKLIN SIMON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 461

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

For young girls the jumper frock with a matching coat provides a smart costume for street wear of more circumstance than a jacket and skirt without the waist portion, and such are to be had ready made at the good shops in charming designs. Sketch 1 shows one in dark brown broadcloth; a soft, rich shade, trimmed in self-tone messaline. The little jumper meets at the middle front in three large scallops piped in silk and holding buttons and loops. The skirt is plaited to below the hips, with a wide box plait down the middle front, on which, at the bottom, terminate the two strappings of cloth that are placed just above the hem. From the soft folded silk girdle falls a sash with fringed tassels starting from a large rosette. The coat is semi-fitting, single-breasted and three-quarter length. On the hips there are large pockets, set in to slant upwards toward the front, with flaps and big buttons. The deep cuff is tucked in three sections, and also has buttons as decoration. The side seams are slashed up for several inches, with corded silk scrolls appliqued at the top of the openings. The buttons are all rimmed in cloth with messaline centres, and the same silk is inlaid on the flat collar. This suit, which is practically three pieces, is

2.

very moderate in price, as its quality is exceptional. It costs $55.

FRENCH MODEL IN PIQUE

The original of the second drawing, in eight-year size, is a very attractive frock, simple and unpretentious, but recognized at a glance as of Parisian design. Three box plaits extend its entire length, the middle one being treated to a smart little embroidered motif, consisting of horizontal bars with a crochet button at the middle, and a padded dot at either end. At the shoulder there is a bit of this design repeated in a modification. Plaits form the back, which is otherwise quite plain. On cuffs and collar the handwork is exquisite, an elaborate eyeletted pattern, supplemented by heavy scalloping. Price $16.50.

DANCING FROCK IN NAINSOOK

The sheerest, finest nainsook is used for the model shown in the third illustration. It is entirely made by hand with a wealth of hand tucks on skirt, belt and waist. The neck is outlined in two rows of cluny with a delicate embroidered vine between. Down the front, from the yoke piece the lace runs in short scrolls. The very wide armhole holds a thickly tucked sleeve with a plain fold at the edge, outside a line of lace. At the back, to finish and trim the belt, there is an enormous chou of pale pink satin ribbon some four or five inches wide. It is a beautiful model and costs $35.

WHITE CONEY SKIN COAT

This soft fur is made up into a stunning double-breasted overcoat, lined in white satin, for $23.50, a dainty and cozy garment for the little one when bitter temperature sets in. The pile of coney is a little thicker and longer than sealskin, and just off the dead white in color. It is durable and serviceable, and most becoming to baby faces. About the throat there is a wide collar.

IMPORTED CHEVIOT REEFER

In brown or navy this is a specially good value. It is strictly tailored and lined in red flannel, with navy buttons and an appropriate emblem on the left sleeve. It is double-breasted and comes up closely against the throat, where it turns back in a velvet collar. Children from two to five may be fitted in this coat at $5.75.

HAND-MADE SLIPS,

either long or short, in sizes up to three years, deserve particular mention as an extraordinary opportunity. They are made of very fine nainsook, and entirely by hand. On the yoke, both back and front, is a lovely pattern of vine and flowers, beautifully executed. The garment gives every appearance of high-priced importations, yet costs only $2.35.

KILTED POPLINETTE DRESSES

are a new model, and at the same time a very great bargain. The skirt is ample, the waist full and gathered into the waist band. The neck is cut out square and trimmed with a stitched strap of either figured cretonne or a plain color, whichever one may prefer, the former being altogether a novel departure for children's dresses. The belt and cuffs, of course, match the collar, below which are set a group of lengthwise tucks. One may have white, blue, pink or tan in this style for $2.95, in sizes ranging from two to five years.

GALATEA

is an excellent material for children's wear during the cold months, and a little frock in striped design is offered at $2.65. Belt, collar and cuffs are piped in a plain color. Plaits run from shoulder to hem, and between two of these at the front are laid three straps, meeting at the middle and pointing downwards, giving a panel effect. Very charming is this frock, striped in two shades of blue, a dark and a light, on a white ground. The material is durable in the extreme, and washes any number of times without injury, so that it is highly practical.

RUSSIAN MODEL

For this is used a fabric of splendid character, a linen-finished lawn, fine and soft as to surface, and heavy enough to be comfortable for winter wear, while far less expensive than pure linen. The plaits run up under a round yoke generously embroidered in a design which, though not done by hand, gives almost the appearance of it. There is a loose stitched belt of the material. Very smart is this frock, which is to be had, in sizes ranging from two to five years, at $3.75.

SHIRTWAIST GUIMPES

These may be worn either as shirtwaists with a separate skirt or as guimpes under jumper dresses, and come in a number of models and materials. One, in linen-finished lawn, has three box plaits both back and front, the full long sleeve having its fullness carried down into a high box-

3.

plaited cuff. On the middle plait and also on the cuff is an anchor motif in red and white. The cut of this blouse is excellent, long easy lines from shoulder down, and the sleeve is graceful. Price $2.85.

1.

A tailored shirtwaist guimpe is especially well set up, the Eton collar and turned-back cuffs having a line of hand feather stitching at the edge. On the left side is a little watch pocket, also with the feather stitching. The back is perfectly plain without tuck or plait. It is another example of the success of the linen-finished lawn, which cannot be surpassed for practicality for school wear. A soft silk tie is worn as finish to the wide collar. One is astonished to find that the price is but $1.75. It comes in misses sizes.

READY TO WEAR HATS

The best possible taste is shown in the choice of models at a shop fast establishing itself as an authority on children's clothes. Good materials and simple lines result in hats that are exceedingly smart, yet procurable at very reasonable prices. In one which I admired particularly, is used a handsome beaver of heavy nap (the beaver coming in white, brown, red and navy). The crown is high and pointed, with a large taffeta bow to one side. Price $7.50.

An inexpensive dress hat has a double accordion plaited ruffle as brim, the upper one of chiffon velvet, the under one of plaited taffeta. Around the velvet crown there is a band of taffeta, and there is a rosette of the same on either side, one very large, the other medium. Dark blue, brown and red are procurable in this, which sells for $4.75.

PRICES

No. 1378—7 and 9 year sizes—50 cents
No. 1379—4 and 6 year sizes—50 cents
No. 1380—14 and 16 year sizes $1.00
No. 1381—8 and 10 year sizes—50 cents
No. 1382—12 and 14 year sizes—50 cents

NEW MODELS FOR CHILDREN

SHOWING THE FASHIONABLE STRAIGHT, SCANT SKIRTS.

DESCRIPTIONS OF PATTERNS

No. 1378. Child's party dress of fine white batiste with flounce and insertions of embroidered batiste, and Valenciennes lace insertion. The skirt, cuffs, square neck and shoulder pieces are edged with frills of French Valenciennes lace. The sash is of soft satin ribbon in a pale color caught at intervals with embroidered buttons, the ends are finished with loops held by silk rings. The skirt is formed by an embroidered batiste flouncing, slightly gathered at the waist. The material required to make this model in seven or nine year sizes are 1¼ yards of batiste, forty inches wide, for the waist, 2½ yards of wide flouncing for the skirt, 4 yards of embroidered batiste insertion, 2 pieces of lace insertion, 6 yards of lace edging, and 1¾ yards of satin ribbon for the sash. This pattern is cut in 8 pieces.

No. 1379. Coat of dark green velveteen with silk embroidery trimming in black and gold. The sash, cuffs and yoke band are of black satin. The buttons are covered with the black satin. The materials required to make this model in 4 or 6 year sizes are 6 yards of velveteen, 24 inches wide 1½ yards of satin, 24 inches wide, 6 yards of satin for the lining, 24 inches wide. This pattern is cut in 6 pieces.

No. 1380. Young girl's dancing dress of fine white net in Empire style. White silk soutache in an elaborate pattern forms the border of the skirt and is brought up into a point at the left side. The cuffs and the circular band at the neck are also soutached. The scarf is of pale mauve silk with silk tassels. The tucker is of the net, shirred. The materials required to make this model in 14 or 16 year sizes are 3 yards of the net, 72 inches wide, 2½ yards of silk for the scarf, 20 inches wide, 2 silk tassels, and 4 pieces of silk soutache. The pattern is cut in 16 pieces.

No. 1381. Child's school dress of blue serge, with three box plaits in front and back from the yoke and side plaits in between. The yoke and collar are of finely tucked batiste. The trimming consists of bands of Persian braid. The materials required to make this model in eight or ten year sizes are 2 yards of fine serge, 54 inches wide, ¼ yard of batiste, 40 inches wide, 3 yards of Persian braid. This pattern is cut in 9 pieces.

No. 1382. Coat of blue broadcloth with large gilt buttons and collar and muff of mink. The frills at the cuffs are of blue taffeta silk. The materials required to make this model in 12 or 14 year sizes are 2¾ yards of 54 inch broadcloth, ½ yard of taffeta silk and 7½ yards of satin, 24 inches wide for the lining. This pattern is cut in 8 pieces.

SEEN ON THE STAGE

JOHN DREW'S NEW PLAY

WHatever may be the consensus of opinion as to the technical worth of Jack Straw, there is small doubt that it will make one of the popular successes of the year. As a play, W. Somerset Maugham's effort is not striking in originality, plot development or the handling of characters. Its aim is merely to provide entertainment of a light character. It does entertain, however, and there are so many laugh-provoking lines and situations that the approbation of the multitude is assured for this English playwright. Jack Straw is clean, clever and jovial. And John Drew has a role that is as well fitting as the clothes he wears. He is fortunate, too, in having so able a player as Rose Coghlan in the important part of Mrs. Parker-Jennings. Together these two, assisted by a company of superior skill, manage to make the most of Jack Straw, and that—from all competent accounts—is quite as much as the English company did which played it in London.

Jack Straw is the name assumed by Sebastian, Archduke of Pomerania, after leaving his country in search of adventure, following the shattering of an infatuation for a high-kicker, who he learns, has several more or less lawful husbands. The Archduke decides to forsake his comfortable income, provided by Pomerania's taxpayers, and see how far his own wit and resourcefulness will carry him. While he is engaged as a member of a traveling theatrical company he meets Ambrose Holland, who, some time later, discovers him as a waiter in the Grand Babylon Hotel, a fashionable London hostelry. Holland and Lady Wanley are having their coffee in the Palm Room, when Mr. and Mrs. Parker-Jennings, their son Vincent and daughter Ethel appear. Possessed of rather sudden wealth, this family, with the exception of the daughter, go to the limit of extremes in their mad desire to wedge themselves into society. The father, mother and son are faithful likenesses of common, vulgar people who tread ruthlessly upon the feelings of those who are helpless, yet cringe to the people having social position and title.

The wife of a parish clergyman is shamefully insulted by Mrs. Parker-Jennings, and, determined to be revenged, Lady Wanley and Holland secure Jack Straw's consent to be introduced to them as a foreign nobleman. Of course the schemers plan to let Straw's lowly position become known, and then to teach the snobs a much needed lesson. All works out according to schedule, and the Archduke of Pomerania is invited to the country home of the Parker-Jennings, where he is made the lion of a big garden reception.

While the festivities are at full hight, Lady Wanley and her friend Holland appear and beseech Jack to disappear. The thing has gone too far they say. An exposure now would react unpleasantly upon them. But their confederate refuses to leave, because he is having "the time of his life," and he likes Miss Ethel. It ends in his being exposed, and the Parker-Jennings wringing their hands in despair over the humiliation which must ensue, once it is known their guest is only a waiter.

But Jack Straw declines, the day following the fête and his exposure, to go away, and threats are of no avail. Mr. Parker-Jennings fumes, his wife chokes with wrath, and heaps upon the now unwelcome guest many choice epithets. Still Jack Straw remains, never for a moment losing his mocking and aggravating good nature and his taunting smile. When Count Adrian Von Bremer, the Pomeranian Minister arrives, specially to see the supposed bogus Sebastian, the final strand is supposed to be ready to snap. The Count's near-sightedness is believed to have been the lucky circumstance to which Jack Straw owed his escape from detection upon the previous day, but now it will be different. When the two meet, however, and discuss certain affairs with intimacy, the onlookers are amazed. It is apparent that there is something somewhere they do not understand. There is, and Jack Straw, or Archduke Sebastian, proceeds to let in the light. He tells his story—which the audience has long since guessed—and conveys a message of greeting from his grandfather, the King, to Ethel Parker-Jennings, whom he asks to be his wife.

Certainly a hackneyed plot, but, nevertheless, in this instance the play and the players win their audiences. Miss Coghlan's playing is a delicious treat, and her acting stood out as the artistic achievement of the performance. One cannot help, in the end, liking the fussy old blunderer, for, after all, she has a heart. Mary Boland was winsome looking and sufficiently demure as Ethel Parker-Jennings, and little more.

Fred Tyler as Mr. Parker-Jennings, Elwin Niander as Vincent, his son, were excellent. Edgar L. Davenport as Ambrose Holland was fair, and Adelaide Prince, who played Lady Wanley, was very acceptable. The lesser roles were capably done by Helen Freeman, Grace Henderson, Messrs. Frank Goldsmith and Mario Magrani.

BEATRICE PRENTICE AS JULIE BAGNEAU IN THE CALL OF THE NORTH

From a pencil sketch by Jean Parke

Miss Beatrice Prentice is looked upon as the most fortunate young player of the season. In The Call of the North, in which play Mr. Robert Edeson opened his season, Miss Prentice appeared as a young French-Canadian girl. Her playing was so natural, so temperamental, that her audiences were aroused to enthusiasm, something extraordinary for New York. Miss Prentice's future is awaited with great interest, as she promises to become an emotional player of first rank. She is now appearing with Mr. Edeson, at the Hudson Theatre, in The Offenders.

THE CASE AGAINST THE TICKET SPECULATOR IN NEW YORK

FOr some time the daily newspapers have contained lengthy accounts of the war which theatre managers are waging against sidewalk ticket speculators and of the concerted effort that is said to exist to end the existence of the first-night "death watch." These are two rather full-sized undertakings, and before they are completed there should be some fireworks.

In so far as the sidewalk nuisances are concerned, they should be exterminated. There is small doubt of that. Most of these men obstruct the walks at the particular time when they are most crowded. Their licenses require them to stand either at the curb or close to the building line, but they are never where they should be, and always at the spots where they can best get in the way. The majority of the sidewalk ticket speculators are impudent, insistent and coarse. They single out prospective victims and pester them, almost, until the theatre entrance is reached. To turn a deaf ear is the only sure way of escaping, and this method takes time, their motto being "Never take no for an answer."

If the managers succeed in having the licenses of these men revoked, either through the repeal of the measure which granted them or by the passing of another, they will do the play-going public a genuine service. Few persons care to dicker on the sidewalk for seats at theatre time, and cases where exorbitant prices are charged are not few. The sidewalk speculators assert that they have as much right to sell tickets as have the agencies which operate the hotels, and that the managers want to eliminate them because an understanding exists between the theatre box-office and the agencies, whereby the latter obtain choice seats in any reasonable quantity. It is insisted that unsold seats may be returned shortly before eight o'clock in the evening and that there is a division of profits, in which the theatre managers share.

This is denied by the managers, who declare that their sole aim in recognizing the hotel agencies is that it facilitates the selling of seats, and that many of their patrons are accommodated and saved time by being able to secure desirable theatre places at points which are more convenient than the box-office itself. In many cases this is

probably so, and as a large portion of the playgoers in New York consists of out-of-town visitors stopping at hotels, and who are willing to pay premiums for tickets, there is small complaint. Still it is a question as to the fairness to the resident public, which is, by this method, deprived of many good seats which might otherwise be had at the box-office. It is irritating to be unable to obtain choice places of the theatre treasurer and yet find an ample selection at any one of a plentiful number of hotel-stands, where there is an additional half-dollar tacked on to the regular price. While there are many who object to this, there are, on the other hand, others who have the means and the inclination to pay any price, so long as the seats are "down in front."

The question has two sides, and is not one which can be easily settled. Probably the majority would like it better if there were no tickets to be had anywhere but at the theatre, as this would be as fair for one as for another; but just how individuals with the speculative tendency are to be prevented from obtaining choice seats—as long as men, women and boys can be hired to stand in line and buy tickets—is difficult to discover. But, in any event, the sidewalk speculator should go, for he is helpful to but few, and the annoyances he causes are so numerous and continuous that the sooner he vanishes the better. But it is hardly to be expected that so large an end of the business as the hotels represent will be discontinued.

As for the so-called "death watch," it is struggling valiantly to continue to live. The habitual first-nighters who make up this unofficial organization are composed of players, clubmen, society women and, lastly, the dramatic critics. It undoubtedly is true that many of the regular first-nighters—those who have made it a religion for years to be present at every important dramatic opening—are hyper-critically inclined and uncharitable. These persons are prone to sit in icy judgment upon everything done by the producers and the players, and sniff as contemptuously at what is meritorious as at that which deserves sniffing. Their influence is negative and acts as a damper upon the best efforts of producing manager, stage director and player. The attitude assumed is an "I dare you to make me laugh," or "Nothing you can offer will be good" one, and either is chilling to the efforts of the player, who is sure to be unusually nervous, and consequently unable to do him or herself full justice. Yet there are others who belong to the "death watch" who are sympathetic and helpful on first nights. To eliminate them from their accustomed places would be to take the sparkle, the life, from the occasion, for the audience is, after all, a vital part of the performance, and many of these first-nighters help to make it a gala occasion and would be no loss to the theatres.

GOSSIP

School Days, which has had a successful career as a vaudeville sketch, began a more pretentious career as a madeover musical comedy at the Circle Theatre 14 September, and won approval from the large audience present. There are new additions to the story and situations, and an abundance of musical numbers which help to extend the performance to one of considerable length. Hazel Cox made a hit with her Maybe It's a Bear song, in which she is surrounded by five children in night dress and pajama costume, and was forced to repeat the number several times. Janet Priest, Agnes Lynn and Herman Timberg, Joe Keno and Milford Berrick also sang songs which caught popular fancy; but why such a character as Izzy Levi, and why played as Mr. Timberg plays it? It is about time to do away with such stage Hebrews; they are only disgusting and out of place.

THE FULLER CHILDREN

Two clever little actors who do a natural bit of work in the first act of James Forbes' comedy, The Traveling Salesman, at the Gaiety Theatre.

James K. Hackett, in The Prisoner of Zenda, is housed in his own theatre, The Hackett, where for the first time since he secured control of this playhouse he begins an engagement which is to run for several months. Mr. Hackett appeared in the revival of the Rose dramatization of the Anthony Hope novel Monday night, 21 September, with several members of the original cast who were with him years ago when he achieved success in this romantic play.

The opening of Father and Son, which was to have taken place at the Majestic Theatre 21 September, was postponed at the last moment, through the sudden illness of Maggie Fielding, for whom a substitute could not be found in time to permit the performance to take place on scheduled time.

The Offenders, the new play in which Robert Edeson chose to make his second appearance this season, opened at the Hudson Theatre Monday night, 28 September. Miss Katherine Grey, Catherine Countiss, Beatrice Prentice, and John Flood, Morgan Coman, Charles Abbott, James Seely and William Riccardi were also in the case.

Mater, a modern comedy by Percy Mackaye, was given its first New York performance at the Savoy Theatre Friday afternoon, 25 September, by a company of players under the direction of Henry Miller. The custom, begun last season when The Servant in the House was produced under Mr. Miller's direction, of giving the first performance at a matinee was again followed.

Lulu Glaser, in her new musical comedy, Mlle. Mischief, was heard for the first time here Monday night, 28 September, at the Lyric Theatre. The Witching Hour, with John Mason, was transferred from the Hackett to the West End Theatre Monday night, 21 September, when the Thomas play made a strong impression on the patrons of that theatre.

Blanche Bates in a new play by William Hurlbut, called The Fighting Hope, opened at the Stuyvesant Theatre Tuesday night, 22 September, under David Belasco's direction. Great interest has been aroused in this play.

The World and His Wife, taken from the Spanish of Jose Echegaray, in which William Faversham is to appear in New York, received its production 21 September at the Belasco Theatre at Washington. Julie Opp and Cooper Cliffe appeared in Mr. Faversham's support.

Olive Wyndham and William T. Hodge in The Man From Home, which is having a successful run at the Astor Theatre

Rose Coghlan, John Drew and Mary Boland in Jack Straw, at the Empire Theatre

SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

NEW AND PRACTICAL MODELS FOR CHILDREN.

The models shown on this page as suggestions for simple and inexpensive frocks and suits for children and young girls, suggest slightly the prevalent Directoire tendencies. The best designers modify and combine the Directoire model with other styles when planning costumes for girls not yet out of the school room. Besides the materials used for the models described, there are new weaves which may be preferred. An excellent novelty fabric is a shepherd's plaid, either red, blue, brown or black, overlaid with an inch-wide stripe in broadcloth in the dominant color or in black. This fabric is the rage in Paris, and presents a stunning effect. Also very exclusive are serges striped in self-tone or black ribbon bands.

The first sketch shows a dress which is on the Russian blouse order, with the long line on the left side from shoulder to hem. It is of tan ladies cloth, the waist lined in white china silk and trimmed with red and white soutache braid, carried crosswise on the bands. Brass bullet buttons are used. This will prove smart and becoming to a child anywhere from eight to fourteen years of age.

The second frock is to be worn with a camisole, or rather a chemisette. The lines of this will be found charming on youthful figures, as the plaits on either side are released just a bit over the bust, relieving the flat-chested appearance that a young girl is so apt to have. For it is used a dark red cachemire, in the shade known as dregs of wine. The buttons are in crochet to match, the loops of soutache. A heavy cream net, mounted on a mouss-line lining, forms the chemisette, appliqued with scrolls in linen soutache braid, or motifs in baby Irish insertion. The model was designed for fourteen years, but is practical for other ages.

A lovely coat and skirt for a girl of sixteen or so, in dark blue serge, is the subject of the third illustration. Black silk braid and small black satin loops and buttons are its decoration. The skirt is a plain circular model.

The fourth model is in mignonette green cachemire, its broad collar embroidered in green and black, with just a touch of gold. The cuffs and buttons are black satin. The belt is of the material. This frock departs from the Russian blouse model through the addition of the collar, which breaks the perpendicular effect.

A fascinating little model for a tiny girl is the quaint frock shown in the fifth sketch. It is of fine white net, with the short waist, tight sleeves and part of the skirt closely braided in white soutache. At the sides are inverted V's inserted with German Valenciennes lace. The sash is of pale pink Liberty silk, tightly drawn under the arms and knotted in back. The narrow neck band and cuffs are of the same silk. A row of delicate pink roses is fastened on either shoulder. The odd little hat is of white felt, with a band of crushed pink silk and a knot of pink roses at the front. Pink socks and white buckskin slippers with a pink rose in place of a bow completes this fetching little toilet.

Showing the straight, skimpy lines of the newest models for adults, the child's party dress in the sixth sketch is fashioned in the latest mode; it is of sheer white batiste, finely tucked by hand from the neck almost to the hem, with Valenciennes inserted between groups of the tucks. The sleeves are almost tight fitting, and are tucked and inserted with lace throughout their length. The sash is of soft blue silk, drawn just below the arms and tied in a knot at the middle back with long ends. The hair is tied with a ribbon to match the sash, and the stockings and slippers are white.

No. 5. QUAINT LITTLE FROCK OF WHITE NET

No. 4. A PRACTICAL SCHOOL DRESS

NEW SASH AND HAIR RIBBONS

Tysrite is the name of a new ribbon for hair bow use and sashes; it is a plain taffeta woven in a firm manner so that a bow will remain upright on the hair, and at the same time it does not crease, the marks ordinarily left by the tying process being easily removed by smoothing with the hand; as a result a crushed appearance does not come at the knot, the ribbon keeping fresh much longer than one in an ordinary weave. The sash ribbon has more body than the narrower width, so as to form a bow with long loops that will remain in position when arranged. These ribbons come in twelve colorings and include white and black. The lustre is soft, giving a brilliant clearness to each tint. The hair ribbon widths are 4½ and 5½ inches; sashes 6½ inches.

NEW-UN HAIRBOW AND SASH SETS

come with sash and hair ribbon to match, the newest effect being a taffeta ribbon with group of corded lines at either border. These are made in all colors and correct widths. Other sash ribbons are charming and come in the latest combination of moiré and satin stripes with a warp print design of delicately tinted flowers. Another lovely ribbon shows latticed satin lines on a taffeta ground.

No. 2. PRETTY ONE-PIECE FROCK

No. 1. RUSSIAN BLOUSE MODEL

No. 6. A SIMPLE LITTLE PARTY DRESS IN THE NEWEST MODE

No. 3. GOOD STYLE COAT AND SKIRT FOR YOUNG GIRL

Apparel for Boys

WITH all due conservatism, we may safely claim for Our Department of Clothes for Boys, absolute completeness.

Whether it be the sturdy cloth suit at $3.95 for the little fellows of 2 1-2 to 7 years, or the richly hand-embroidered suit of silk and velvet at $21.75, the assortment comprises full variety---and the newest and most approved designs.

For larger boys---8 to 18 years---we present a most comprehensive display of distinctive suits, in most instances, our exclusive models. The prices, $5 to $16.75.

Exceptional values are presented in **Suits with Two Pairs of Knickerbockers** at **$5** and **$7.75**

Apparel for Girls and Misses

A beautiful variety of

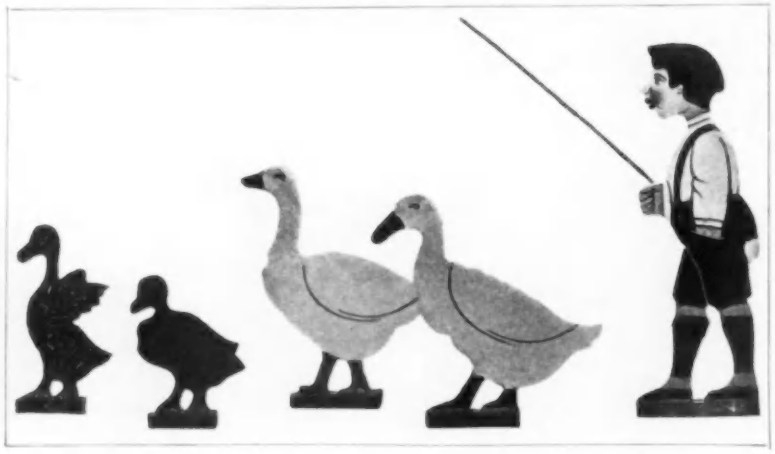
Party, Afternoon, School and Street Dresses

of challie, broadcloth, messaline, chiffon voile or fancy imported fabrics.

In all of these, the models are distinctive and tasteful.

Color and trimming combinations are exceptionally attractive. The collections display a rare amount of originality and good taste throughout and prices, in every instance, are modest. An important feature is the completeness in range of sizes. Girls of every age are fitted with equal facility.

Saks & Company
Broadway At 34th Street
NEW YORK



TOY NOVELTIES

A Fascinating new series of German toys are made of wood, and are unbreakable, but resplendent in brilliant colors. They consist of little animals and human forms, carved out of a flat piece of wood from an eighth of an inch to an inch in thickness. Each stands for support on a plot of brilliant green grass, and the ridiculous caricatures of the animals, together with their lifelike postures, are most amusing. There are great rabbits, white or fawn color, crouched on all fours, long dachshunds with their diaphragms almost touching the ground, cats in startling stripes, black or brown and white, with raised tails, prepared for battle. Other cats, more sedate, are black like the ones the witches own. And there are prancing, brown steeds with arched necks and bob tails, gray elephants, covered with bright red blankets, sheep that graze busily on their plot of grass, and a proud, fat rooster, followed by two adoring hens.

Of more elaborate structure are the villages, complete, which come in boxes. These have fences, houses, animals and inhabitants. One, called the Alsatian Village, is large, with a pretty house, a barn and a shed. The neighbors walk about in groups, and a horse and cart stands ready at the door. Another is a Swiss Village, with little, low Swiss houses and a church, having the conventional tower and staring, white-faced clock. The Black Forest Mill is a truly wonderful affair, having, besides a well-kept mill, a large mill yard with millers staggering under heavy bags of flour. There are also different kinds of pack animals, waiting to be loaded. The Saxon Farm, which is really the most attractive, is as large as a table, and has several neat little cottages, an old well with buckets in the centre, and a bird cote, with a yellow bird just alighted.

There are boxes of figures, arranged in groups, such as a goose girl, a large red umbrella clasped under one arm, followed by large white geese, a hissing gander and yellow baby geese, one who is just emerging from the egg, bringing up the rear. One box contains farm animals, and of these a donkey, a fierce bulldog and a black pussy are particularly fetching. There is a shepherd boy, too, with his brown, curly-tailed dog who chases the sedate old sheep and the little gamboling lamb; also an aviary with a peasant girl waiting to catch the birds, which are the most peculiar specimens, such as one would only see in dreams. The funniest group of all is a colored wedding. The dusky-skinned bride stands in white bridal veil, holding a stiff bouquet of red roses, and she has many friends, also dark in color, each of whom has a character of his own. Noah is there, too, in his ark. He has a long, patriarchal, gray beard, and is dressed in flowing Oriental robes. His poor wife carries a huge pitcher on her head.

But the kind that the little children will like best are the miniature figures, so small that they look as if meant for a cabinet. Wee express wagons, filled with packages; cabs, drays and carts, full of barrels, each drawn by lifelike horses and driven by its own peculiar coachman. There are groups of tiny figures and boxes of English soldiers, with the black fur stove-pipe hats, altogether only one inch in hight.

In these days when the top shops are like miniature fairylands, it is surprising how few are the really novel things that they contain. One wanders from counter to counter, seeing the same woolly dogs, the yearly stock of flaxen-haired doll babies, the regulation stables and the well-equipped doll houses, looking for some new kind of game for the child fortunate enough to have a large top closet. What a pleasure it is then to come upon some oddity like these queer German objects which, almost as inexpensive as the toys that Eugene Field used to buy on the streets for his little ones, will delight the recipient in much the same way.

A more tempting array of wooden friends can scarcely be imagined, and Santa Claus will certainly not fail to have a goodly show of these in his Christmas pack this year. If he be as resourceful an old man as he has the reputation of being, he will make the most wonderful little yards under many Christmas trees, with pools of looking-glasses, gravel walks and groups of these wooden men, their animals and homes scattered about.

PORTRAIT PAINTERS OF TO-DAY

JOHN DA COSTA

PRominent among the foreign artists who spend their winters in America, and especially in New York City, is Mr. John da Costa, the subject of this article. On his father's side he is of Portuguese descent, but has English ancestors through his mother. He was born in Devonshire, and from early childhood displayed marked artistic tendencies. In fact, he says that he always intended to be an artist, although there were no artists in his immediate family. It was on the advice of Sir John Millais, the late president of the Royal Academy of London, that the boy was encouraged to pursue his chosen profession. On this same eminent authority's advice, he went to Paris, and became a member of the famous Julien Academie.

After his return from Paris, where he was a frequent exhibitor, he settled in Newlyn, Cornwall, well known for its artist colony, and spent nearly six years there, at the time believing that he might make it his home. In those earlier days of his career he was not known primarily as a portrait painter, but rather for his figure and ideal canvases. He was considered a representative of this Cornish school, and still speaks with enthusiasm of the beauty of the scenery of that section of England.

However, in time he found his horizon too limited, and removed to London. In 1892 he first exhibited at the Royal Academy, a pastoral, which was well received by the critics, and the following year was well hung in the Paris Salon. In 1896 he showed two canvases at the Burlington House exhibition, Childhood, purchased for the City Art Gallery of Leeds, and Sophia, the first likeness to attract attention. Since then he has exhibited frequently both portraits and figure paintings in Paris, at the Salon, and at the Royal Academy. At the latest Paris Salon he was represented by the canvas, The Daughters of Glen Walker, Esq., which attracted so much attention when shown last year at Burlington House. There are four of these attractive young women, and the grouping, necessarily a difficult task for this number, is exceedingly well done, while the picture is both effective and excellent as to likenesses. Mr. da Costa was unable to send a picture to the last London exhibition, owing to our unfortunate custom regulations.

When, two years ago, Mr. da Costa determined to come to America, he was offered many letters of introduction by both Sargent and Edwin Abbey, both of whom wrote enthusiastically of his ability as an artist and his agreeable qualities as a man. He has been most successful ever since his arrival, and has already booked a large number of orders for next season. This winter he was accompanied by his wife, an attractive Englishwoman, who declares that she is not in the least an artist, and that one is quite enough in the family. Like most artists' wives, she relieves her husband of many business details connected with his work, but he is an inveterate worker, and only too prone to tire himself out over his painting. He is exceedingly difficult to satisfy as regards this work of his, and has frequently been known to destroy canvases which had been much praised in his studio by capable critics, yet which failed to reach, in his opinion, at least, the standard he sets for himself. The Study of a Head, done in sanguine, and which appeared as a frontispiece several years ago in the London publication, The Magazine of Art, was a good likeness of Mrs. da Costa.

Qualities of this artist's work are a fine feeling for color, freedom and breadth of style, and a happy facility for posing his sitters in easy, graceful attitudes. This is especially desirable, since Mr. da Costa has come to be looked upon, in this country at least, as almost a specialist in children.

"I do not know exactly how or why it came about," he remarked, apropos of this tendency on the part of the American people. "It was quite unintentional on my part, although I am very fond of children, get on well with them, and do enjoy painting their portraits."

Photographs of portraits painted in England show a number of charming little English children. One of these, the portrait of little Miss Dolly Boon, is reproduced on page 469 in this issue of Vogue. Mingled with the children are portraits of Lady Dilke, the wife of Sir Charles Dilke, herself an authority on art; the daughters of Sir James Lyle Mackay, the Countess Czernin, the daughter of Lord Grimsthorpe, etc.

Since coming to America he has painted the little daughter of Mr. and Mrs. George Vanderbilt, going to their country place of Biltmore for this purpose. It is a charmingly natural picture, the little subject posed with easy, unconscious grace. Other little girls painted by him are the daughter of Mr. and Mrs. Borden Harriman, of Mrs. Egerton Winthrop, of Mrs. Victor Sorchon, and the daughter of Mrs. Welsh. Portraits of Mrs. Evans Dick and Miss Dick, as well as a fine three-quarter length seated portrait of Mr. E. Collings Knight, of Philadelphia, should also be mentioned.

An exhibition of portraits by Mr. da Costa was held last winter, it will be remembered, in the Tooth Galleries, and his attractive Pierrette was much admired at the spring exhibition of the Academy of Design.

He is also much interested in the violin, and, when he had more leisure, often spent his evenings in playing. He is a member of the Institute of Royal Painters, a member of the Pastellists, of the Ridley Society, and was at one time a member of the International Society of Painters. He has received honorable mention at the Paris Salon, and is young enough to be warranted in believing that many more honors may be in store for him in the future. In October he returns to this country, and will begin an important piece of decorative work already arranged for.

CONCERNING ANIMALS

NON-VIVISECTION LABORATORY

THE American Society for Humane Medical Research, which has been recently organized, undertakes the establishment of a medical research laboratory in which no vivisection will be permitted, the aim being to demonstrate that it is not necessary to torture helpless animals in order to learn the cause and cure of human ills. Besides the laboratory feature, the Society is chartered to maintain a library, a bureau of statistics, a dispensary and a hospital. It is expected that anti-vivisectionists from all parts of the country will ally themselves with this humane research society. The establishment of a laboratory on the lines indicated has been promised for several months, and it is encouraging to learn, now that the association is under way, that such substantial support is guaranteed as makes probable the opening of both the research laboratory and the dispensary by the early part of 1909.

A KENNEL CLUB PROTESTS AGAINST DR. DARLINGTON'S METHODS

The Long Island Kennel Club, through its secretary, Dr. E. H. Bleusohn, of Brooklyn, has sent to both the Board of Health and the A. S. P. C. A. a copy of a resolution, adopted by the club in September, which protests against the promiscuous killing of dogs in good health, as is at present done under Health Board orders, considered by the Kennel Club a wanton destruction of property and a cruelty to animals. It requests the A. S. P. C. A. to use its influence in intervening with the civic authorities to end these unnecessary, unlawful and wanton proceedings. It was reported that no satisfaction whatever was obtained from Dr. Walter Bensel, of the Health Board, who is directing the police in their dog-massacring crusade.

CRUELTY TO A LION STOPPED

The A. S. P. C. A. stopped a brutal exhibition carried on by an aeronaut on the grounds of a fair held by an agricultural society on Staten Island. The man made balloon ascensions with a small lion, the latter being attached to the parachute which was cut loose, the poor animal falling rapidly 150 feet, and hitting the ground with great force. Agricultural Society officers were disposed at first to question the authority of the Society, but in the end they were made to realize that S. P. C. A.s, under the penal code of this State, have jurisdiction in a case of this kind, and protection for the aeronaut was withdrawn by them. The man was exceedingly impudent, but he also was compelled to acknowledge the authority of the Society, and in the end he not only ceased his exhibitions, but offered the lion for sale. The success of the A. S. P. C. A. in this instance shows that, by energetic and intelligently conducted attacks, even well-protected violators of the anti-cruelty laws can be brought to book. The whole credit for putting a stop to this flagrant act of cruelty, which not only inflicted pain on the animal but was a means of contaminating the public taste, is due to the central office of the A. S. P. C. A., and not in the least to the Staten Island branch of it.

"OUR ANIMAL FRIENDS" TO BE REVIVED

The good word is that the A. S. P. C. A. will resume the publication of its organ, Our Animal Friends, in a new form and as a weekly instead of a monthly. Although the lowest membership is $5, it is proposed to charge $1 a year extra for the Society's organ, certainly a very moderate sum for weekly news of animal rescue work. One very important change has been made, namely, that of entrusting the enterprise to a professional editor, who, in his work, will in no way imitate the former, ridiculous, kindergarten periodical, run by Mr. John P. Haines at a cost of $10,000 a year to the Society, which was a discredit to the intelligence of the Executive Board.

KINDNESS TO ANIMALS IS REWARDED

An interesting instance of spite work gone astray is furnished by the experiences of a police officer of the mounted squad, who, in his efforts to prevent and punish cruelty to animals, ran across a "grafting" A. S. P. C. A. agent of the Society before it was reformed. The agent in question committed perjury in the case of the driver of a coal wagon, who had been arrested by the policeman for cruelty to his team. Because the police officer reported the recreant agent to Mr. Haines—then president of the A. S. P. C. A.—and protested against such a miscarriage of justice, Mr. Haines complained of him to his superiors and used influence against him in other quarters to the extent of having him transferred to the sparsely settled region of the Bronx, known to the force as the "graveyard." This high-handed attempt to discourage the police from interesting themselves in cruelty to animals did not, however, turn out as Mr. Haines had anticipated. Instead of punishing him, Mr. Haines made the man's fortune, for the policeman attracted the favorable notice of a wealthy resident of the section to which he had been banished (no other than the late banker, Morosini), who made him superintendent of his estate and put him in the way of obtaining many of the good things of life. The A. S. P. C. A. agent, referred to as committing perjury, was discharged for bribery by the Wagstaff administration, and Mr. Haines was retired in disgrace from the office which he was misusing. The man who befriended animals was the only one of the trio to prosper.

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THE HOUSE PARTIES AND AGRICULTURAL FAIRS—THE REQUIREMENTS OF THE MODERN GUEST—HOW TO ATTAIN POPULARITY THROUGH HOSPITALITY

NOw is the season when the house party flourishes, everyone with a large establishment, or with only a humble bungalow, is entertaining for the week-end. There is perhaps somewhat of a suggestion that we are more or less a nation of stockbrokers, but in these days the majority of American men work, and the man of leisure is much less in evidence than he was a dozen years ago. At that time we were beginning to take notice, and we had a set of sons of millionaires who thought that by doing nothing and dawdling all day at their clubs, or visiting from house to house, that they were quite British, and were cultivating an aristocracy of manner that stamped them as superior to their ancestors who had been in trade, and that they had created a new class, and that the vogue was to be considered men of leisure. But a little study of conditions abroad made them change their minds. All Englishmen have careers. They may not be actively engaged, but they have at least the army, the navy, parliament, or the management of estates or diplomacy to engage them. And of late years they have added banking and stock brokerage and farming, and a quantity of other things to the original programme. So that now American men, even the youngest and the wealthiest, all go in for something, and the idler and the dawdler have no standing in the present state of society.

FAIR TIME

Two weeks ago we were all in Westchester. Naturally Hillsley had a share of the festivities, because it matters little with motors how far you are from the seat of war. We all went to White Plains and inspected the cattle and the live stock and the vegetables, and congratulated Oliver Harriman on the success of the fair. We had a Vanderbilt day, and Alfred and Reginald, who are just now starring the country with their matchless aggregation of show horses, looked in upon us.

This past week the scene has changed to Long Island. We saw many members of the different sets in that part of the world at White Plains, and now we meet the same people—as visitors—to Mineola and Piping Rock. Years ago I thought the White Plains fair was the most enjoyable. It suffered for a while, but Harriman is bringing it out beautifully. Mineola is always amusing, and there is more of a contrast there between the exhibitors than in Westchester. The Long Island farmer is sui generis. He does not doff his forelock, nor do his children curtsey to the gentry, but they are of the independent, sharp eyed type. He feels that it may be some time before the city will get beyond the Bronx district, but that in a much shorter period he will dispose of his few acres to speculators at an enormous profit. Then there is a species of camaraderie between the farmer and the Meadowbrook colony. He worships a Vanderbilt, a Whitney, a Morgan, a Brokaw, a Belmont and the gentry generally; but he wants to be hand and glove with them, and he accomplishes his ambition.

WHAT IT MEANS TO BE A HOST IN MODERN TIMES

The house party, by the way, seems to be interesting the newspapers recently, and now that they have given up their articles on Newport we are treated to various reflections on the characters and characteristics of guests. As far as the host or hostess is concerned, it all lies in a nutshell. Ask people who are congenial to each other, and what you attempt to do, do well. The great secret of success is in making everybody feel at home. There are certain hours for meals, and guests have some obligations to their entertainers. It is a far more difficult proposition here than it is abroad, where you always have the shooting to fall back upon, and you have the men virtually placed for the day. Here we cannot have a house party of more than three days' duration, or everybody would be bored stiff at the end of that time. People are most independent these days, and many in society seem to regard it as a condescension on their part to honor you with a visit. In fact, the man who has a large country house, and who entertains, is expected to keep a gratuitous shop, hotel and restaurant perpetually open for his guests. Newport house parties, as an example, are now impossible. You ask two or three people to lodge at your house. They make their own engagements, you make yours. You perhaps have arranged some time before their arrival as to a dinner or some other entertainment you are to give during the period of their visit, and it is only on these occasions that you may hope to see them. At other places, that is at your own country house, you cannot make a programme, but you can have a card in each of the rooms with the hours of meals, etc., plainly written on it, together with the arrival and departure of mails and of trains. Some years ago it was the correct thing not to meet your guests or to send for them, but let them take hacks or carriages from the station. This does not seem credible, but it was put in practice by a Meadowbrook hostess. Then an Englishwoman of title, who for one autumn had a country place on Long Island, arranged to have two to three depot wagons, with men in livery, at each train. This was arranged by relays. To-day the motor has solved many of these difficulties. The majority of your guests motor to your place, and the first requisite is a commodious garage, repair shop and tanks of gasoline. Then you have your own motor buses at the station. If you give a large house party you must do everything according to plan. You cannot afford to make a single economy. On the other hand, with a small house and a few people, such preparations would be pretentious and absurd.

AMUSEMENT PURVEYOR

The man of wealth must contribute to the amusement of society. The world seldom expects much work from Dives, says an English writer, but there is one duty from which it will on no account excuse him. He must be hospitable, or he will certainly be placed under a social anathema. If he gives money to the poor at his door, the return they often make is to scratch a mark on his gateposts encouraging other beggars to besiege his house. If he subscribes largely to public charities, he will be cordially disliked by other rich men, whom he may shame into giving similarly liberal amounts. If he entertains his poor relatives, he will be shunned by all people who are, as the phrase goes, "worth knowing," but let him give smart balls, large shooting parties, and other entertainments, and he is pretty certain to be spoken of as an excellent fellow, although his manners, his appearance, his womankind, his grammar, and even his morals, may not be all that might be wished.

And I may add—although a little foreign to the subject—that it is smart just now to play practical jokes; to indulge in what the "other half" would term "rough house," to slam and bang and dash about, and to use all the latest slang. I confess I am not in sympathy with this movement. It breaks out every now and then. They used to pull the chairs from under duchesses and royal

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princesses, at card parties, during the reign of George II, and His Majesty himself was spilled on the floor on one occasion. Twenty years ago, too much of this kind of thing, at an English country house, hastened separation and divorce of one of the most notable of hostesses and hosts. This line of behavior is not general, of course, but you are apt just now to meet it at autumn house parties.

NOTABLE ENGAGEMENTS

Until the motor trials are at hand, we have little else to discuss but the many engagements. That of Cecil Higgins and Miss Ethel Cryder was one of the most interesting. Miss Cryder is one of triplet sisters, who have been great belles. One is Mrs. Lothrop Ames, and the other Mrs. William Woodward. The Cryder family is one of the oldest in New York. Four years ago, when these young girls made their bow in society, they created a furore. They were tall, distinguished and handsome, and many were the amusing mistakes made, as they frequently dressed alike, and you could not tell one from the other. Cecil Higgins is the eldest son of Harry Vincent Higgins, of London. Mr. Higgins pere is at the head of the Covent Garden Opera syndicate and other enterprises. His father was the famous "Jacob Omnium" of the London Times, and his mother was one of the Tichbornes, a family once brought into the courts by a persistent claimant to their estates. Cecil Higgins's mother was the late Lady Hilda, the daughter of the Earl of Winchilsea and Nottingham. After her death, his father married Mrs. Willie Breese, who was a Miss Parsons, of Columbus, Ohio. Mrs. Higgins's daughters by her first husband have made brilliant English matches. One is Lady Wiloughby d'Eresby, and the other Lady Alastair Innes-Ker, and the son, Willie Breese, married, last spring, our own pretty Miss Julia Fish, one of the lovely girls of Hamilton Fish.

Boy's dress suit with Tuxedo coat, the facings of black peau de soie.

Sailor suit of dark blue serge, full knickerbockers. Over collar of white cheviot braided with white. White dicky. Blue sailor cap. Black cravat.

Sailor suit of blue serge, with reefer and cap to match. Over collar of blue galatea edged with braid.

Middy suit, with long trousers of white cheviot. The blouse has collar and cuffs of blue galatea edged with braid. Blue serge sailor cap.

School coat for boy of fourteen, of grey mixed coating, with cap to match.

Sack suit for boy of fifteen, made of dark blue worsted cheviot. High band turnover collar and red four-in-hand cravat. Calfskin buttoned boots.

Norfolk suit of brown mixed worsted, Eton collar and green cravat. Black stockings. Black calfskin laced boots.

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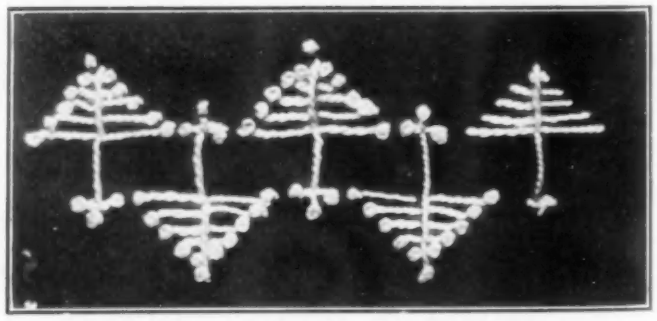
THE woman who is apt with her needle in making the so-called fancy stitches, can often trim her children's dresses by applying this form of work on bands and box-plaits.

FROCK OF WHITE LAWN

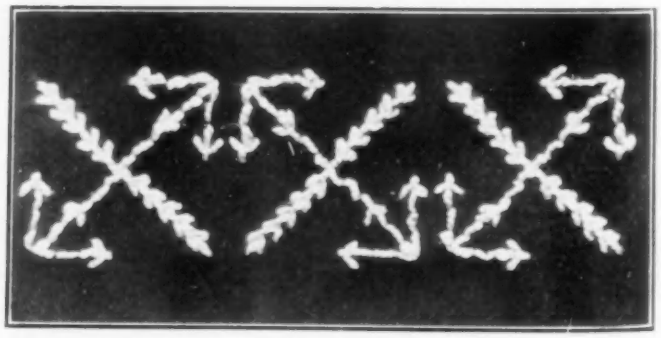
BLUE AND WHITE GALATEA

A pretty frock for a little girl is the one illustrated, which is made of white lawn, with a line of fancy stitching between the tucks on the skirt, and on the yoke band as well. The detail of this design is shown in the cut below, and the pattern is very simple, being composed of long and short stitches and double-twist French knots. One "tree" is shown as it appears before the knots are added, so the worker may understand the procedure. Canvas may be used for this work, but it is not really necessary, as a little practice will demonstrate.

The simple, box-plaited dress shown on the second figure was developed in blue and white striped galatea with needlework in deep blue. The anchor design is given in detail in the lower cut, the work being done through canvas, the threads of which are afterwards drawn away. The stitches that run on the bias of the canvas cover one hole, and the straight stitches cover two. The bar across the anchor is of open bird's-eye stitches, and these also tip the anchor points. If one's eye is sufficiently accurate, the canvas may be dispensed with, yet it is well to use it, as it facilitates the working of the pattern.



DETAIL OF THE STITCHES ON THE WHITE LAWN FROCK



THE ANCHOR DESIGN USED ON THE BLUE AND WHITE GALATEA

These two designs are only combinations of familiar stitches that have been in use for ages, and with a little ingenuity other, and perhaps prettier, combinations can be originated to suit the individual taste.

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Elastic and yielding, very absorbent, wash easily. This garment is so shaped that it fits the body snugly at the waist and is large, roomy and baggy at the seat, where irritations, eruptions and inflammations generally exist. The fabric is very soft and fine, making this a common-sense diaper. The "Arnold" inside squares are used with these. Sizes, 18, 20, 22 and 24 square inches.

The "Arnold" Knit Bath Aprons

When preparing baby's bath, tie this apron around you, and after washing, wrap the infant in the apron and you'll be pleased with the way the garment absorbs every atom of moisture, leaving baby's skin soft, cool, sweet and dry.
Made with heavy, long and downy fleece. The edges are neatly bound and daintily finished. Price $1.75

The "Arnold" Infants' Knit Vests

made of elastic fabrics of finest texture. Handsomely finished with edges crocheted with silk, and their softness and non-irritating quality will commend them to mothers. The double edging will outwear any other. Full fashioned—no rough seams. Sizes up to 3 years. Prices from 40c. (cotton) to $1.50 (all silk). All have the "Arnold" sleeve.

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Made with patented double-soled feet. Buy them at once, put them on the child and bid good-night to all care, watchfulness and anxiety. They cannot become displaced, because they cover from neck to feet.
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"Arnold" Knit Baby Towels

Ordinary towels are hard and rough, unfit except for a muscular person who desires friction and glow. The "Arnold" Knit Baby Towel is made of an exceptionally fine knit cotton fabric, hemmed, and is so soft that the bath is a pleasure to baby. These towels are also made in adult sizes.
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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

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Among the most promising creams is one for the merits of which great claims are made, and deservedly so, if one may judge from appearances and first results. It is pure white, very smooth and easily worked, with a texture as soft as a rose petal, and the quality of speedily being absorbed by the skin without leaving any oily or greasy surface. This makes a serviceable protection for the skin before exposure to injurius conditions such as one finds in motoring or other out-of-door sports. It is compounded according to the latest scientific discoveries in blending toilet preparations, and is composed of materials of proved excellence. An application before retiring is recommended when the skin has become roughened, tanned, or has in any way deteriorated. The directions advise a primary sponging with warm water, followed by gentle massage when the cream is applied. Should it be used before going out, a subsequent dusting with fine face powder will give the complexion a velvety softness and freshness, besides preserving it from any injurious influence from wind or temperature. The latter can be had from the same house, and is scented with the odor of true violets. The price of both this and the cream is 50 cents each.

Of especial interest to those who are troubled with enlarged pores or blackheads is a new complexion water from one of the best known and most reliable houses. This is a complete novelty, and should prove of very great benefit for many undesirable conditions. It gradually and imperceptibly fades freckles, moth spots and discolorations, stimulating the pores and producing a finer and more healthy condition of skin. In fact, it practically makes over the surface texture of the latter and creates a new and much improved tone. It is to be applied twice, or more, during the day to remove dust, powder or oily secretions, and persistent use cannot fail in bringing about a beneficial change. Price $2 a bottle.

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A strongly perfumed and deliciously sweet sachet powder costs but 50 cents a jar, and is remarkably cheap at the price, since it holds its perfume unusually long and is of high character. This is not to be bought at any of the department stores or pharmacists, but must be sought at one of the small, private establishments for which New York is becoming noted.

The woman whose skin is of oily nature should never be separated from the means of keeping it fresh in texture and free from shine. That this point is well known is attested by the many new contrivances for carrying powder. None of the latter answers all necessities more completely than a little flat sachet of chamois covered with silk and filled with an efficient face powder. In a small pocket in the closing flap is a round mirror of sufficient size to give a satisfactory reflection, and the whole closes firmly by means of a button clasp. It is dainty in appearance, does not scatter powder either when carried or in application, and is small enough to fit in the least possible space. Price 25 cents, or by mail 35 cents.

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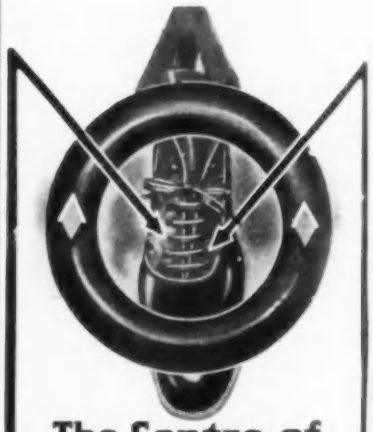

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